VOGUE

PURDUE UNIVERSITY
DEC 19 1929
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HOLIDAYS AND WINTER TRAVEL

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DECEMBER 21, 1929
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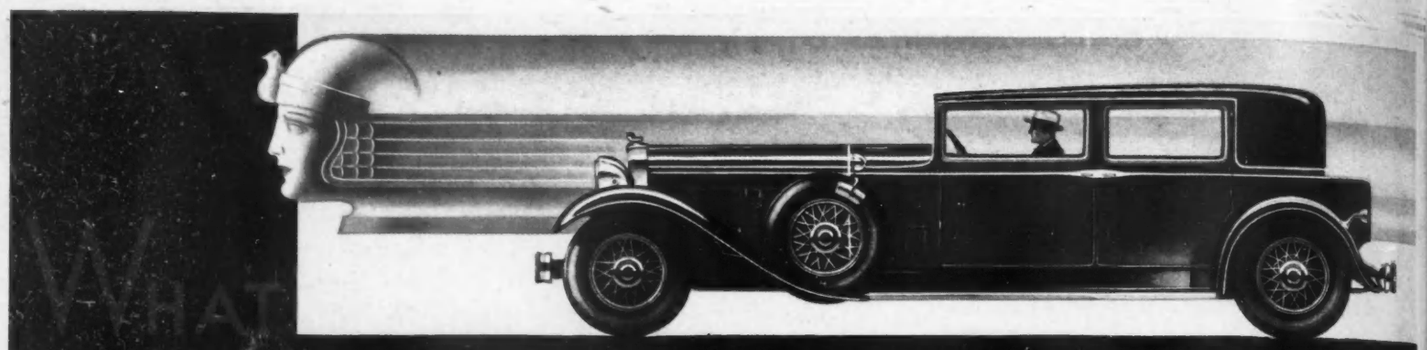

WHAT CONSTITUTES A TRULY MODERN MOTOR CAR?

PICTURE A $20,000 MADE-TO-ORDER AUTOMOBILE

COMPARE THAT CAR WITH STUTZ OR BLACKHAWK

FOR YOUR OWN ANSWERS TO THESE FOURTEEN QUESTIONS

Suppose you were willing to pay $20,000 for an automobile made to your order, the last word in style, beauty and performance-with-safety. In writing your specifications, you would want to answer all the questions listed below:

1. Would you subject yourself and your family to the dangers of flying glass? Or would you equip your $20,000 automobile with safety glass all around?

I would have ☐ Ordinary glass
☐ **Safety glass**

Safety glass all around was pioneered by Stutz four years ago.

2. Would you be content with the ordinary three-speed transmission? Or would you prefer the more modern four-speed transmission?

I would have ☐ Ordinary three-speed transmission
☐ **Transmission with four speeds forward**

The Stutz transmission, with four speeds forward, provides superior performance and longer car life. The trend is toward four speeds.

3. Would you be satisfied with the conventional car which rolls backward on inclines when brakes are released? Or would you prefer Stutz Noback, which automatically prevents undesired back-rolling on inclines?

I would have ☐ Ordinary car without Noback
☐ **The added protection of Noback**

4. Would you select the conventional L-head type of engine? Or would you insist upon having the increased efficiency of the valve-in-head engine?

I would have ☐ Conventional type, L-head engine
☐ **Advanced type, valve-in-head engine**

The Stutz valve-in-head line-eight engine is not only more powerful, it is also quiet, smooth and economical.

5. Would you accept valves actuated by rocker arms, with their greater noise and greater area of wearing surfaces? Or would you insist upon having the overhead camshaft with its direct-acting, simple and quiet valve operation?

I would have ☐ Conventional push-rods and rocker arms
☐ **Stutz silent overhead camshaft**

As compared with rocker-arm valve mechanism, the Stutz overhead camshaft eliminates 192 wearing surfaces.

6. Would you be content with the single ignition found in ordinary cars? Or would you prefer dual ignition with two spark plugs for each cylinder, insuring greater power and economy?

I would have ☐ Single ignition
☐ **Dual ignition**

Dual ignition is one of the many features of advanced engineering found on Stutz and Blackhawk.

7. Would you want your engine to have the less efficient single carburetion as originally designed for four-cylinder cars? Or would you prefer the greater engine efficiency made possible by dual carburetion?

I would have ☐ A single carburetor
☐ **Dual carburetion**

Dual carburetion and dual intake contribute to the outstanding performance of Stutz and Blackhawk cars.

8. Would you be willing to have an automobile equipped with ordinary oil and grease cups? Or would you like the latest, Stutz one-thrust chassis lubrication system which feeds oil to all moving parts of the chassis in one operation?

I would have ☐ Ordinary oil and grease cups
☐ **One-thrust lubrication system**

One-thrust chassis lubrication is among the many convenience features of the Stutz and Blackhawk.

9. Would you expect your $20,000 automobile to be equipped with ordinary headlights? Or would you prefer Ryan-Lites, which give long range without dangerous glare and which give side-illumination with added protection for night driving?

I would have ☐ Ordinary headlights
☐ **New and improved Ryan-Lites**

Ryan-Lites, standard equipment on Stutz and Blackhawk, are the only automobile lights that meet all legal requirements everywhere.

10. Would you be content with the conventional bevel gear drive? Or would you have the improved worm drive rear axle which permits the floorboards to be lowered 20 per cent and lowers the center of weight of the entire car?

I would have ☐ Conventional rear axle
☐ **Worm drive rear axle**

Worm drive is one of the fundamentals of Stutz-Blackhawk advanced engineering.

11. Would your made-to-order car be of the conventional type, with a relatively high center of weight? Or would you build safety into your car by lowering the center of weight?

I would have ☐ Conventional car, relatively unsafe
☐ **Safety Stutz with low center of weigh?**

Stutz low center of weight, made possible by worm drive, means better roadability, greater ease of control, improved riding, greater performance and greater safety.

12. Would you be content with the ordinary type of chassis frame, which yields to torsional strains? Or would you insist upon having a massive double-drop frame providing utmost safety?

I would have ☐ Ordinary chassis frame
☐ **Massive double-drop frame**

The Stutz double-drop frame has seven cross members, five of them tubular.

13. Would you have ordinary running boards suspended on brackets and hence easily collapsible in case of side-collision? Or would you feel safer with Stutz side-bumper steel running boards built integral with frame?

I would have ☐ Running boards suspended on brackets
☐ **Side-bumper steel running boards integral with frame**

Stutz side-bumper steel running boards integral with the frame protect the occupants of the car in case of side collision.

14. Would you specify conventional brakes with just ordinary braking power? Or would you feel safer with Stutz *Feathertouch* Booster Brakes?

I would have ☐ Ordinary conventional brakes
☐ **Feathertouch Booster Brakes**

Stutz is safest because it can stop in three-fifths the distance required by conventional cars.

NEW SERIES
SAFETY STUTZ
AND
BLACKHAWK
CARS

Of course you would want all the advantages listed above if you purchased a $20,000 made-to-order car. But think how much easier it is to get them in a Stutz or Blackhawk.

Stutz has them all and instead of paying $20,000, you pay $2,995 to $8,500 for a Stutz or $1,995 to $2,735 for a Blackhawk.

In no other American car will you find this combination of features, this advanced engineering which has made Stutz the embodiment of performance-with-safety.

STUTZ MOTOR CAR COMPANY OF AMERICA, INC., INDIANAPOLIS, INDIANA

NO OTHER CAR MAKER COULD TRUTHFULLY SIGN THIS ADVERTISEMENT

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and Pearls for
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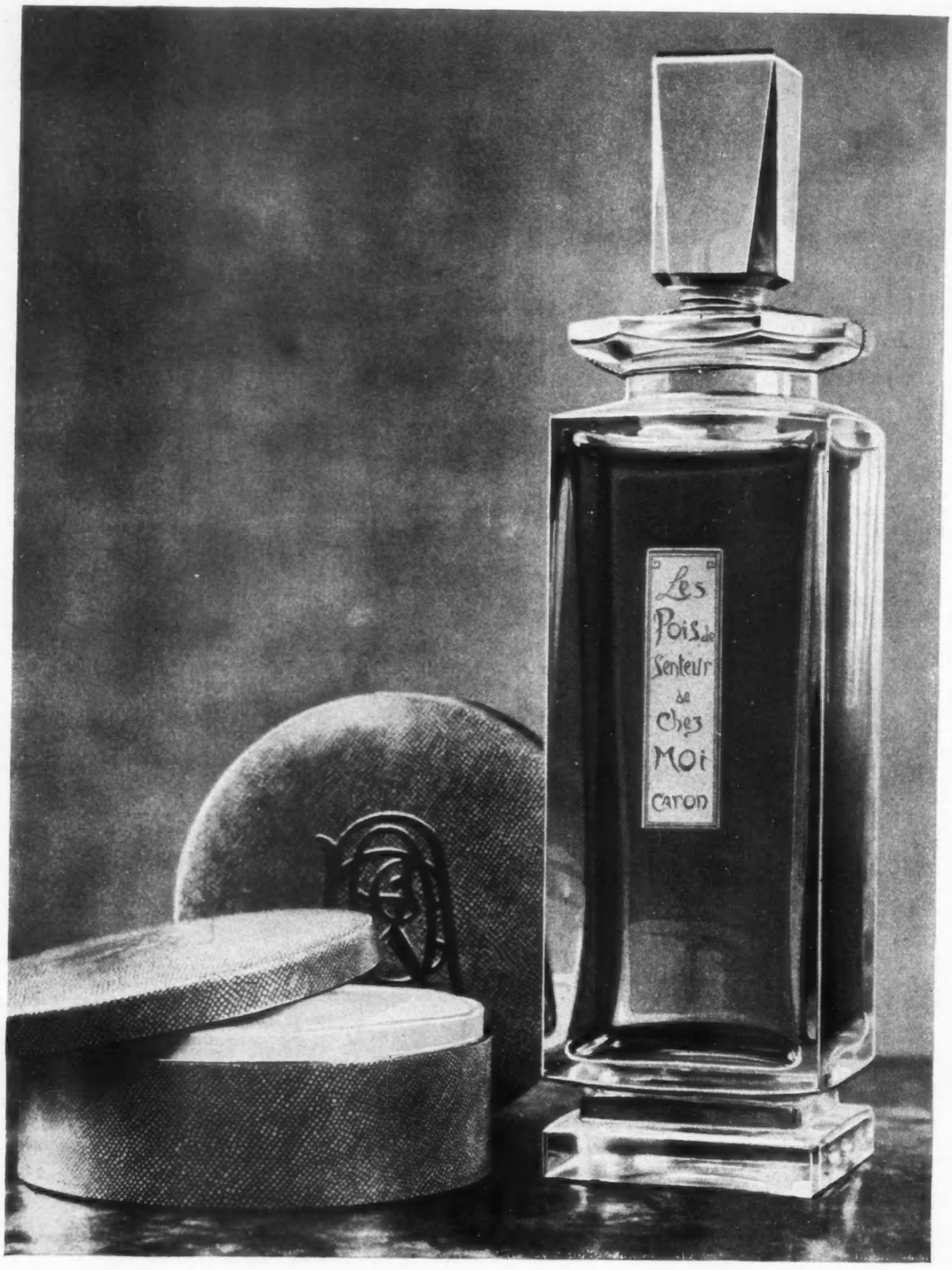

PARFUM ET POUDRE

LES POIS DE SENTEUR DE CHEZ MOI

CARON PARIS

VOGUE
December 21st, 1929

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Vol. 74, No. 1
Whole No. 1

BONWIT TELLER
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NEW YORK

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●

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Palm Beach and Seaview Aves.

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907 Lincoln Road

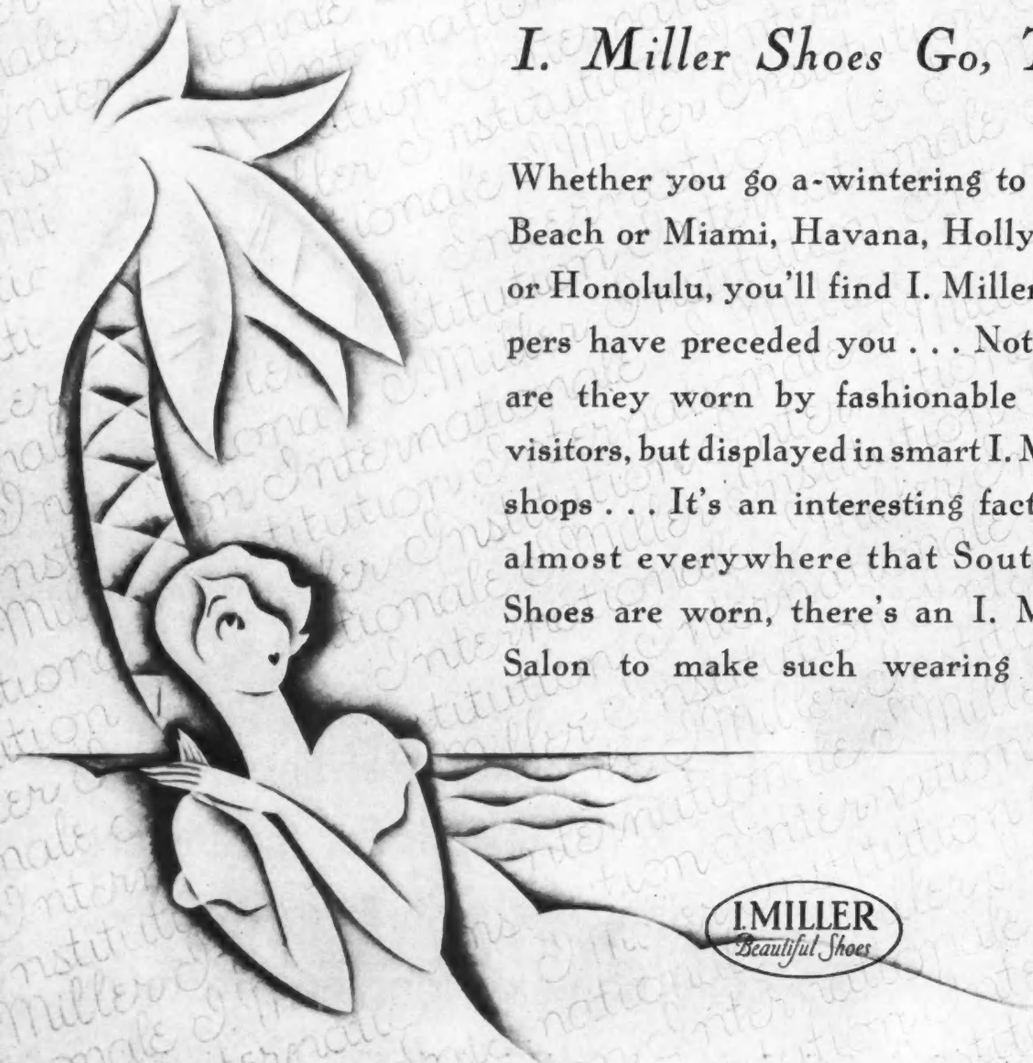
The sheer 'kerchief linen frocks that Paris designs for the Riviera are introduced in Bonwit Teller's collections of original fashions for the South.

SPORTS ATTIRE For WOMEN and MISSES . . . Fourth Floor

institution I. MILLER internationale

When Fashionable Feet
MOVE SOUTHWARD
I. Miller Shoes Go, Too!

Whether you go a-wintering to Palm Beach or Miami, Havana, Hollywood or Honolulu, you'll find I. Miller slippers have preceded you . . . Not only are they worn by fashionable early visitors, but displayed in smart I. Miller shops . . . It's an interesting fact that almost everywhere that Southern Shoes are worn, there's an I. Miller Salon to make such wearing easy.



I. MILLER
Beautiful Shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES

Soon on America's Riviera, a notably chic beach ensemble will bask in the bright California sun. Next month a trim, slim skating costume will glide and swoop over Dufferin Terrace rink at Chateau Frontenac. One of the smarter ski suits of the season will flash against the white slide at Lake Placid. A certain gorgeous pair of beach pajamas will be worn with great distinction at the Bath and Tennis Club, Palm Beach. To scores of gay play places, north and south, sports clothes will go, from Marshall Field & Company, Chicago, and with each will go the assurance of fashion rightness and satisfaction.

You are cordially invited to visit Field's . . . where paths of fashion converge and radiate . . . either for serious shopping or just to see what's new and smart.

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A TESTED RECIPE FOR AMERICAN CHIC

Barbara Lee

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Let a meeting of the most skillful buyers in the country—assembled from eighteen representative stores, one in each important city—judge more than one hundred dresses, discarding some, reconsidering others . . . and finally bestowing their approval on a scant few.

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•
Barbara Lee HATS
•
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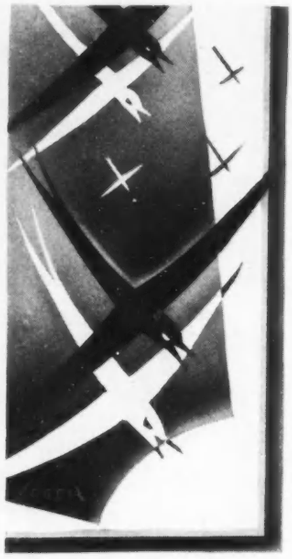

POINTING SOUTH

The sun is rising on the southern scene and you must away to bask and bronze beneath its cordial radiance. In the whirl of thoughts preparatory to departure . . . pajamas, prints, princess this and that . . . you may be certain that Walk-Over has anticipated what shoes you will need, from beach to balcony, and is ready to dye for the cause of sophistication in your ensembles. Pointing south or taking your seasons as you find them, write for our portfolio "What's New?"

\+ + +

DAYTONA. So many of the new prints are on dark brown backgrounds, the white-and-brown oxford is even more important. $12.50.

FIFI. White linen gains luminosity with the suntan mode. Tinted any color, it is a charming accent accessory. $13.50

BRIAR. The pigskin protects the white buck, keeping it clean though the fairway be not so fair. Crêpe rubber sole. $12.50

RIVIERA. Fresh definition of the sports classic. White buck with brown broguing. Smart with almost any light costume color. $12.50

WALK-OVER

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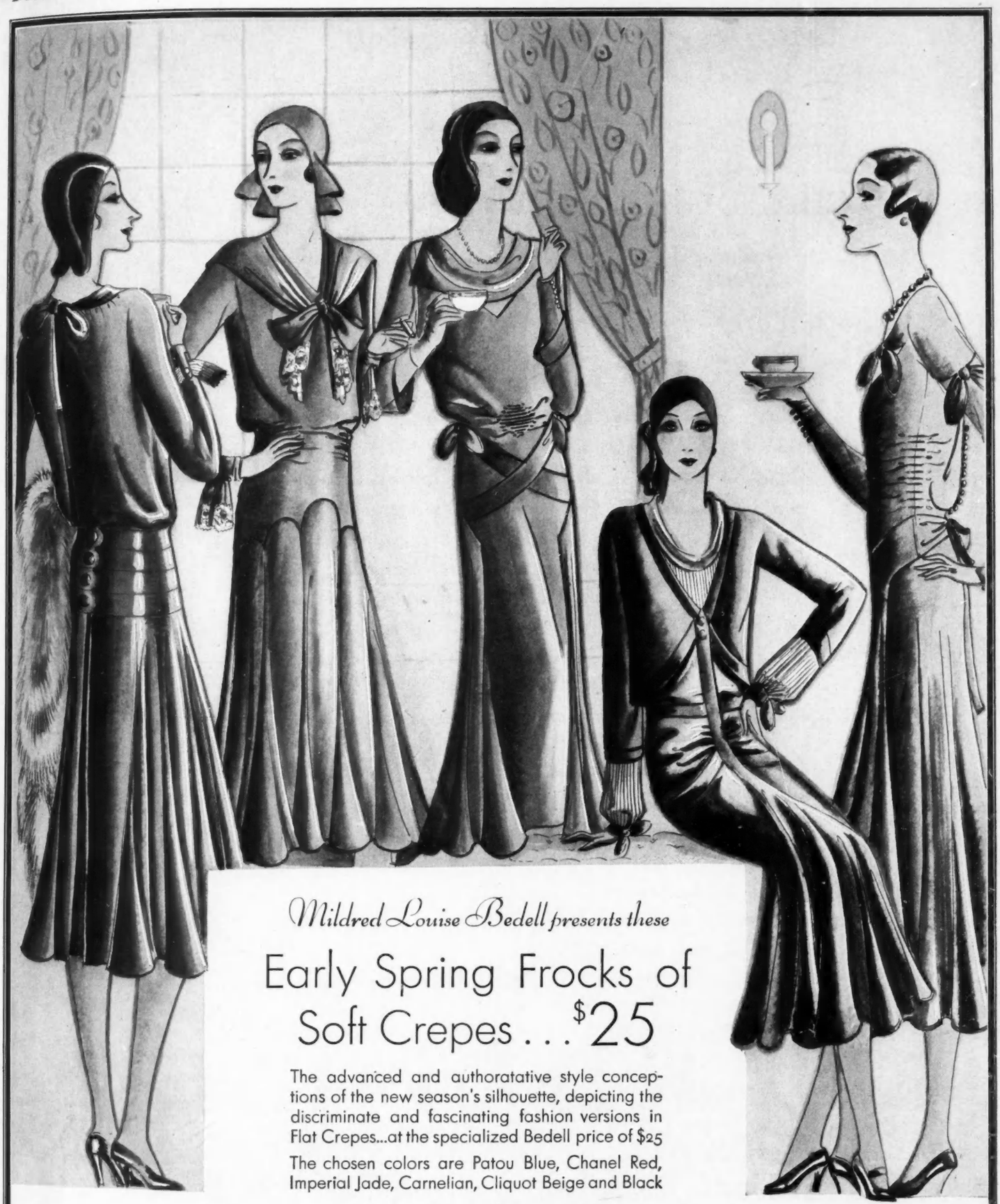

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CHARDONIZE • A NEW TEXTILE

brings the loveliest underthings within the means of every woman

●

Chardonize is different than any other textile. It is smoother and glossier than cotton, softer and less lustrous than ordinary rayon. It is soft, light, delicate, with a subdued pearl-like luster of its own. Used in dainty underwear it looks like glove silk . . . It has been created for women who are smart, particular, exacting in their demands—yet who do not wish to over-step the limits of economy. In underthings of Chardonize, economy and beauty go hand in hand.

The slow careful process used in making this beautiful new yarn, is not itself new . . . It was discovered in France by Count Chardonnet nearly a hundred years ago. He used it in making the first silk-like yarn that had ever been produced by man. Modified and improved after years of intensive research, the result is a glorious new yarn. Because of its softness of touch and luster, Chardonize is particularly lovely made into underwear—it is fresh, dainty and smart.

CHARDONIZE

(PRONOUNCED SHARDONEEZE)

A Tubize PRODUCT

Brand YARN

Chardonize is a soft, fine yarn of unusual beauty with a permanent subdued lustrous appearance resembling silk. Chardonize—developed by our own research organization—and exclusively manufactured and controlled by our company is a yarn whose luster is inherent in the mass from which the yarn is spun—and consequently is permanent and is not the result of any surface or after-treatment.

Yarn is the basic material of all fabrics. It is spun in long threads, in preparation for weaving or knitting. The quality of the fabrics depends upon the yarn.

There are several well-known groups of textiles—silk, cotton, wool, linen, rayon and other man-made products. Chardonize belongs to the last group.

Chardonize has only been in shops for a few months—yet thousands of women have chosen it for beauty, style, and the soft, flattering glow that its deep bloom gives to pastel shades. You, too, can find the new fashions in colors most becoming to you, for fine underthings of Chardonize are made by the best manufacturers, and sold in leading stores.

Ask for Chardonize at your favorite store. You will find that the loveliest underthings are no longer a luxury.

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VOGUE'S SCHOOL DIRECTORY

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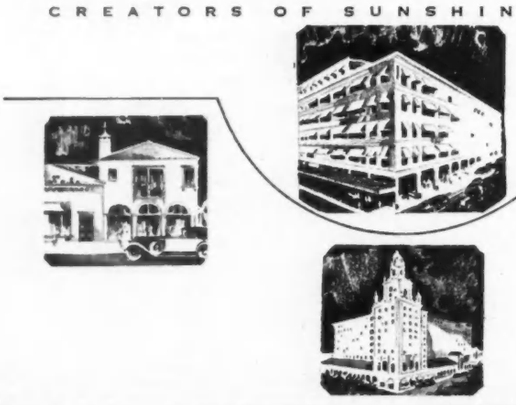

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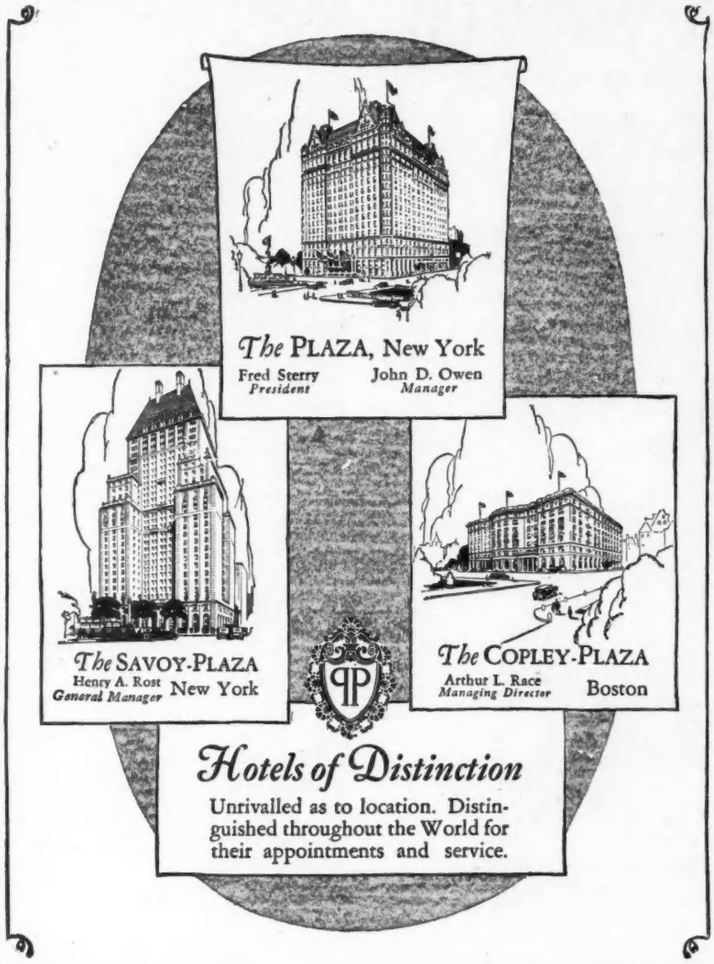
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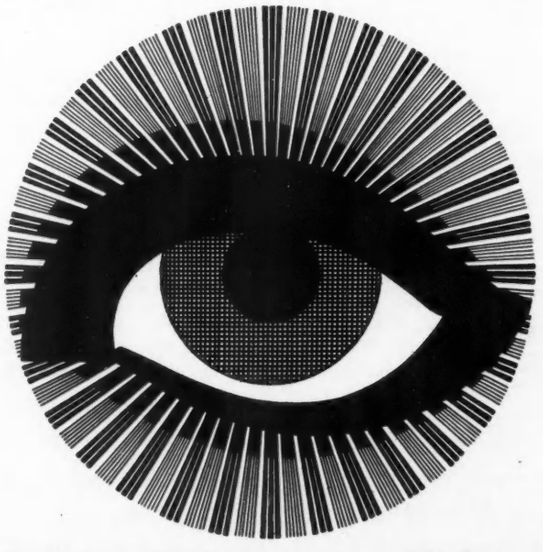

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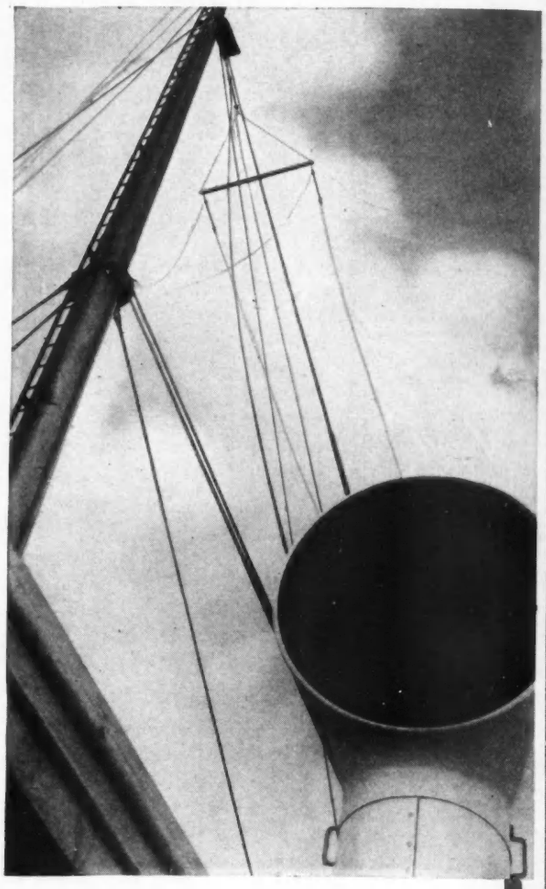

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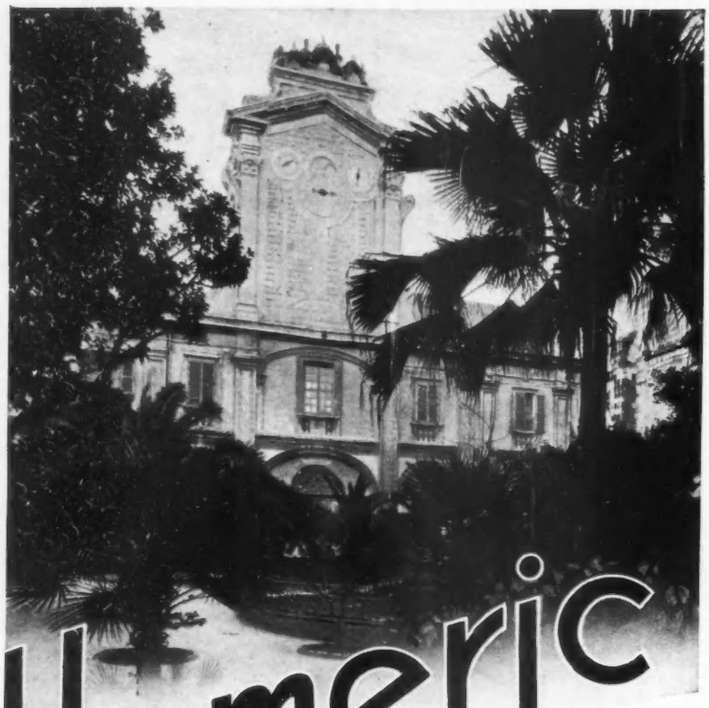

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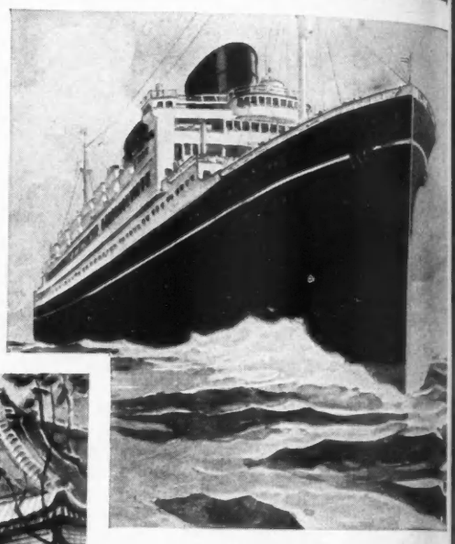

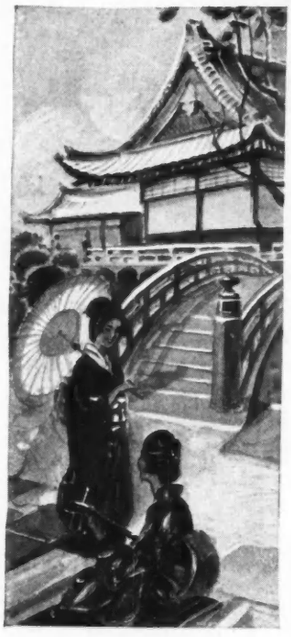

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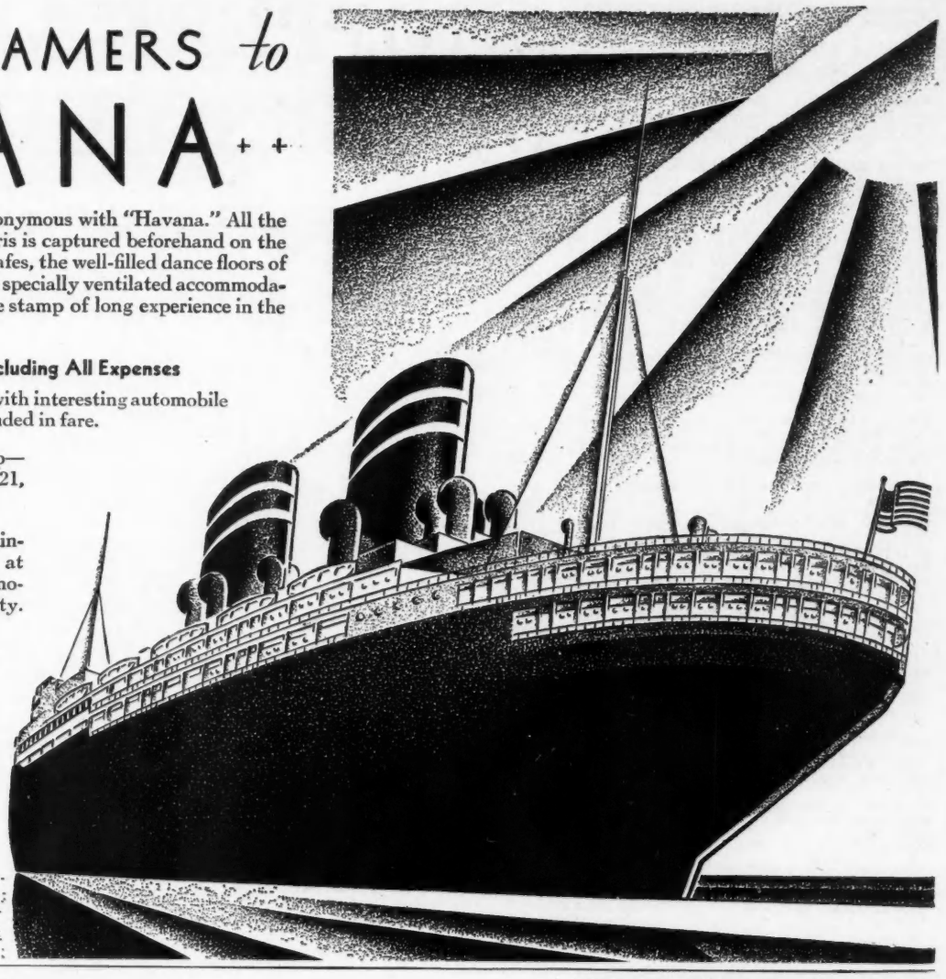

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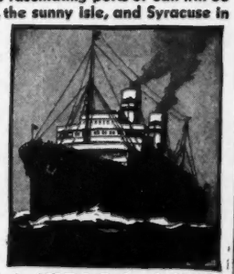

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In the modern furniture department at the Trois Quartiers is shown a library fitted with modern office furniture that is ideal for a man's room. The glorified edition of the modern office desk, included in the group, is a beautiful piece of furniture. The files, book-stands, desk lights, and other pieces of practical equipment for an office are decorative and appropriate. Also, in this department, there are various pieces of furniture, such as bookcases and consoles, dining-room sets, and, especially, a wardrobe fitted for a man, which is so well designed that it is suited to almost any simply furnished room.

AT the Galeries Lafayette, many fine pieces of modern furniture are to be seen, especially small tables, commodes of very good design, and a phonograph stand with a niche for records and drop leaves attached to one side. Also, at this very excellent shop, there are beautiful modern rugs and carpets in unusual shades of sulphur and terra-cotta. These carpets are very much used in the modern room, where, instead of a plain rug, patches of different coloured carpet are pieced together so as to coincide with the placement of the furniture. (Continued on page 28)

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The SHOPS of VOGUE in PARIS

HIGHWAYS *and* BUYWAYS *of* PARIS

(Continued from page 26)

THE modern furniture at the department stores is, for the most part, of the simplest and less expensive variety; so, for the very handsome pieces of modern furniture, one must look elsewhere in Paris—in the smaller shops, where luxurious things are a specialty. I saw, the other day, at Bernard Rançay, 2 rue de Phalsbourg, a *canapé* made of *bois de violette* and ivory with a line and proportion that were so graceful and had such a classic feeling that it might have been placed in any period room.

AT Dominique, 29 avenue Kléber, a collection of splendid pieces of furniture has been assembled, among which are several chairs of very unique design. Here, also, are several rooms decorated and furnished in the modern manner, which are particularly interesting because all manner of modern materials have been used on the walls. For example, in one room the wall is covered with an embossed English paper that resembles a rough plaster surface, and, in another room, the walls are of glazed *stuc* in tones of cream and beige, which reflects the light on its highly polished surface in a very interesting way.

J. McM.

The SHOPS of VOGUE in PARIS

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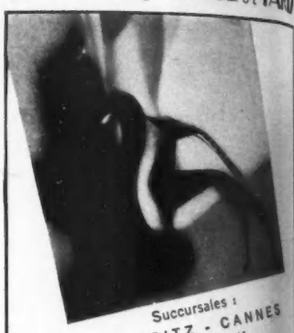

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SOCIETY

Births

NEW YORK

Chase—On November 9, to Mr. and Mrs. C. Thurston Chase, junior, (Hildreth Keep), a daughter, Anne Audenreid Chase.

Drexel—On November 13, to Mr. and Mrs. John R. Drexel, junior, (Alice Gordon Troth), a daughter.

Fell—On November 11, to Mr. and Mrs. Lewis Gratz Fell (Katherine Reeves Royce), a daughter.

Moore—On November 9, to Mr. and Mrs. David D. Moore (Margaret L. Hatch), a daughter.

Powell—On November 10, to Mr. and Mrs. Francis E. Powell, junior, (Florence Gibb Pratt), a daughter.

Stanley—On October 9, to Mr. and Mrs. J. Sanford Stanley (Agnes O'Gorman), a daughter.

Williams—On November 2, to Mr. and Mrs. Harvey L. Williams (Gertrude Hoxie), a daughter.

Yates—On November 12, to Mr. and Mrs. Arnold Lewis Yates (Violet Deane), a son.

PHILADELPHIA

De Wolf—On November 13, to Mr. and Mrs. Maurice M. De Wolf (Marian Watts), a daughter.

Gardiner—On November 9, to Mr. and Mrs. John Gardiner, junior, (Rhoda M. Brooke), a son.

Godfrey—On November 12, to Lieutenant-Commander Vincent Hubbard Godfrey and Mrs. Godfrey (Emile Ownes Barnard), a daughter.

Snowden—On November 14, to Mr. and Mrs. Allen H. Snowden (Anna Sartori), a daughter.

Deaths

NEW YORK

Cary—On November 6, Robert J. Cary, husband of Fanney Caruthers Cary.

Choate—On November 12, Caroline Sterling Choate, wife of the late Joseph Hodges Choate.

Deaths—Continued

Handy—On November 12, Parker Douglas Handy, husband of Annie Warner Handy.

Hurd—On November 15, George A. Hurd, husband of Emily Gazzam Hurd.

Stehli—On November 16, Sybil Hocking Stehli, wife of Henry E. Stehli.

BOSTON

Libby—On November 5, Edwin N. Libby, husband of Marjorie Hill Libby.

WASHINGTON

Miller—On November 14, Alada Thurston Miller, wife of Samuel Warren Miller.

Moran—On November 13, Jane Blackburn Moran.

Engagements

NEW YORK

Bacon-Bisgood—Miss Elizabeth Mitchell Bacon, daughter of Mr. and Mrs. George Wood Bacon, to Mr. Anthony Francis Bisgood, of London, England.

Detwiller-Richmond—Miss Elizabeth Cecilia Detwiller, daughter of Mr. and Mrs. Clarence Detwiller, to Mr. Edward Dean Richmond.

Du Bois-Langdon—Miss Carolyn Du Bois, daughter of Mrs. Elliot Clarke Du Bois, to Mr. Phillip Cuyler Langdon, son of Mrs. Phillip Cuyler Langdon.

Dunham-Peck—Miss Dorothy Dunham, daughter of Mr. and Mrs. Frederick Cool Dunham, to Mr. Edgar Wallace Peck, son of Mrs. E. W. Peck.

Dyer-Kneeland—Miss Deborah Dyer, daughter of Mr. and Mrs. Lyman Tiffany Dyer, to Doctor Yale Kneeland, junior, son of Mr. and Mrs. Yale Kneeland.

Jenney-Ayer—Miss Betty Jenney, daughter of Mr. and Mrs. William Sherman Jenney, to Mr. Frederick Ayer, second, son of Doctor James Cook Ayer and Mrs. Ayer.

Maddock-Wahl—Miss Yvonne Denise Maddock, daughter of Mr. and Mrs. Charles Barton Maddock, to Mr. Edwin Wahl.

(Continued on page 30)

The SHOPS of VOGUE

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SOCIETY

(Continued from page 29)

Engagements—Continued

Ruffin-Tucker—Miss Jane Ruffin, daughter of Doctor Kirkland Ruffin and Mrs. Ruffin, to Mr. Lawrence Fontaine Tucker, son of Bishop Beverly D. Tucker.

Sherwood-Rinehart—Miss Elizabeth Sherwood, daughter of Mr. and Mrs. David Bennett Sherwood, to Mr. Frederick Roberts Rinehart, son of Doctor Stanley M. Rinehart and Mrs. Rinehart.

Simonds-Duryea—Miss Marjorie E. Simonds, daughter of Mr. and Mrs. William Robinson Simonds, to Mr. William M. Duryea, son of Mr. and Mrs. Walter B. Duryea.

Winston-Williams—Miss Elizabeth Peabody Winston, daughter of Mr. and Mrs. Frederick J. Winston, to Mr. Donald R. Williams, of Orange, New Jersey.

Weddings

NEW YORK

Armstrong-Hall—On November 13, Mr. Jefferson Ferrand Armstrong, son of Mrs. Richard C. Brown, and Miss Dorothy Marion Hall, daughter of Mr. and Mrs. Frank Griswold Hall.

Bingay-MacGrath—On November 14, Mr. Guy C. Bingay, son of Mrs. George Bingay, and Miss Constance Marie MacGrath, daughter of Mr. and Mrs. James Frederick MacGrath.

Boone-Bingham—On November 13, Mr. John Rowan Boone, son of Mr. and Mrs. William Boone, and Miss Amelia Harrison Bingham, daughter of Mrs. Speed Bingham.

Carey-Graves—On November 13, Mr. Miles Carey, of Richmond, Virginia, and Miss Virginia Graves, daughter of Mr. and Mrs. Charles Marshall Graves.

Cleveland-Ebbert—On November 12, Mr. Harry Wellington Cleveland, son of Mrs. B. W. Hadley, and Miss Anna Louise Ebbert, daughter of Mr. and Mrs. Charles B. Ebbert.

Weddings—Continued

Colgate-King—On November 25, Mr. Gilbert Colgate, junior, son of Mr. and Mrs. Gilbert Colgate, and Miss Nina Haven King, daughter of the late Thomas White King and Cornelia Peabody King.

Look-Patterson—On November 15, Mr. Samuel Millard Look, son of Mr. and Mrs. David Millard Look, and Miss Edna French Patterson, daughter of Mrs. William F. Carroll.

McCaulley-Prosser—On November 14, Mr. Vance McCaulley, of Denver, Colorado, and Miss Constance Mary Prosser, daughter of Mr. and Mrs. Seward Prosser.

Page-Ballon—On November 27, Mr. Richard Lloyd Page and Miss Barbara Ballon, daughter of Mrs. Sidney Ballon.

Sellers-Chance—On November 27, Mr. William Sellers, son of Mr. and Mrs. Alexander Sellers, and Miss Helen Scott Chance, daughter of Doctor Burton Chance and Mrs. Chance.

Tomkins-Chisholm—On November 12, in the chantry of Grace Church, Mr. Calvin Tomkins, son of Mrs. Calvin Tomkins, and Miss Helen Schieffelin Chisholm, daughter of the late Mr. and Mrs. Richard Schieffelin Chisholm.

PHILADELPHIA

Case-Cochrane—On January 11, in All Saints Church, Wynnewood, Pennsylvania, Mr. Willard L. Case, junior, son of Mr. and Mrs. Willard L. Case, and Miss Helen Hazlehurst Cochrane, daughter of Mr. and Mrs. Rufus E. Cochrane.

Humpton-Sharp—On November 16, in Saint Paul's Memorial Church, Overbrook, Pennsylvania, Mr. Charles Broomell Humpton, son of Mr. and Mrs. Charles Franklin Humpton, and Miss Margaret H. Sharp, daughter of Mrs. Walter Patton Sharp.

Reed-Purviance—On November 7, Mr. W. Gordon Reed, second, son of the late Mr. and Mrs. Alfred A. Reed, and Miss Betty Purviance, daughter of Mrs. Winfield Purviance.

Wister-Mitchell—On December 7, Mr. William Rich Wister, son of Mr. Owen Wister, and Miss Frances Kearsley Mitchell, daughter of Mr. and Mrs. J. Kearsley Mitchell.

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DECEMBER 21, 1929
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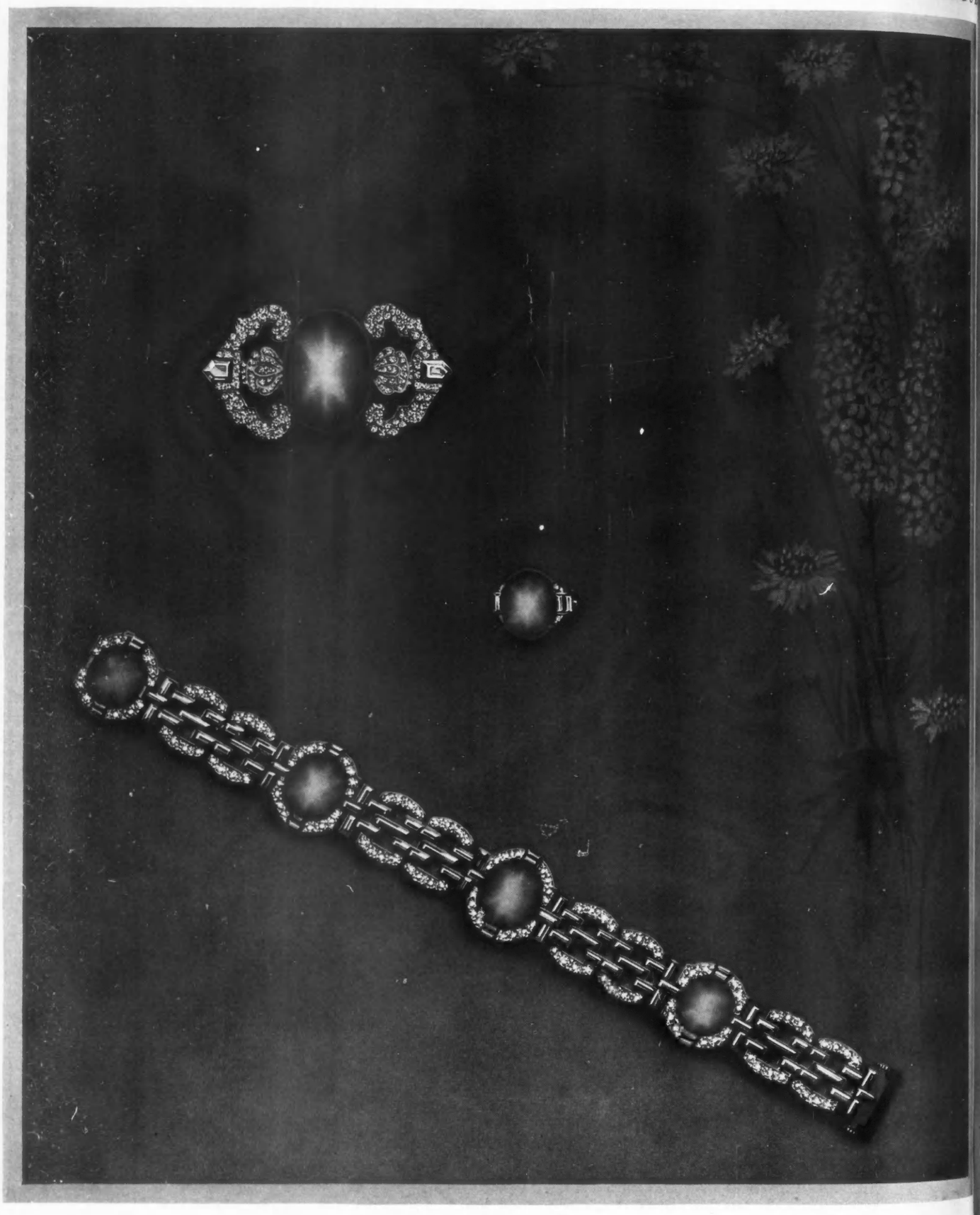

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PHILADELPHIA

VOGUE'S-EYE VIEW OF THE MODE

THE time has come for us to forget about fashion—dresses, hats, new lines, new proportions, absorbing fittings, and the difficulties entailed therein—and to slip off once more; to take life easily, to devote ourselves to sport or give ourselves up to utter laziness, to breathe the cold, bracing air of the Engadine or drink in the warm, scented breezes of Palm Beach. Life, we realize, is better than clothes, and clothes, after all, are meaningless without their practical application.

We have worked hard. We have trained our minds, our eyes, and ideals to understand and appreciate what the new mode has to offer, and, from this experience, we have learned one thing—that we must deny the past. We must go forward, develop, renew ourselves; not only in appearance, but in spirit. And, therefore, each one of us must create a new state of mind, comfort, and beauty, and a happy one.

We have worked out the exciting details of the new mode with our dressmakers, milliners, and coiffeurs, and now we must sift out the fundamental truth. A few days of holiday will reveal to us the rules. To resolve a problem, one must study it and then leave it alone; after which, the solution suddenly appears, without effort.

So, we shall forget our teachers and our fashion studies, but dinner-parties and dancing parties will prove the charm of long dresses, and sports and travel will explain the comfort of the new lines. What is not wholly practical, or is, for some reason inadequate, will fall and die like poisonous plants and mushrooms that, in their birth, are doomed to death.

What is young, beautiful, rich in possibilities will grow deep roots. So we shall come to this conclusion: the mingled power of youth and fashion has changed our tastes, tastes have changed our lives, lives have changed our types. And, new types exact new clothes.

Steichen

MRS. WILLIAM W. CROCKER

Mrs. Crocker, who was formerly Miss Ruth Hobart, is one of the most attractive and popular members of the young married set in San Francisco. She was in New York during the late autumn and attended many of the more important social events of the season

A MERRY CHRISTMAS FROM ENGLAND

BY CECIL BEATON

THE lights twinkle, the shops are a blaze of light and colour and remain open late. Presents are bought recklessly, generously, for everything, as usual, has been left to the last moment. Only so many more hours before Christmas, and there are so many people to remember, as so many people have remembered one whom one forgot to remember. Parcels are feverishly done up in tinsel ribbon with sprays of holly embroidered on it: the paper parcels are sealed with a scrap of holly: presents are of such fantastic, impossible shapes! Can we possibly conquer them with brown paper and string? Huge boxes of preserved fruit are sent in millions as being the suitable way out. (Gloves, too, are always considered useful, and nice and warm.) Poulterers' shops look like scenes set for pantomimes, with "fly-borders" and "wings" made of a solid mass of ducks and bursting turkeys, each bird decorated with its own sprig of holly. Other shops sell lovely balls of glass and ornaments for decorating the Christmas-tree. Long strands of tinsel trimming are woven from branch to branch, little wax saints are wired to twigs, fairy lights are ingeniously employed, vivid globules are hung from the feathery fronds which are sprinkled with imitation frost.

Yards of red flannelette and cotton-wool ermine are ready for Father Christmas. Wreaths are hung in windows. Pantomimes begin, "Dick Whittington" or "The Sleeping Princess." The moving scenery is put into motion, the gauzes have been spangled with stars, the principal boy flaunts her swelling hips as she struts to and fro like a jolly lion in its cage. The chorus is repeated ad infinitum. The Fairy Queen has a lovely musical voice and is full of good wishes. She can sit on her hair that is pale gold. There is the usual harlequinade fun with the red-hot poker and a string of sausages. Old ladies passing across the stage are given the usual rude blows with Harlequin's wand. Crack—a hollow crack!

The nursery has been decorated with swags of paper flowers, most ingeniously arranged. The chandelier is a bouquet of bright pink and vivid green and puce and purple, and from it, strands of flowers radiate to the picture-rail, like a May-pole. The Christmas Fairy, in pale pink spangled tulle, lies erect in her band-box, with eyes shut. The red canvas Christmas stocking contains sweets, apples, nuts, wooden toys, tin whistles, squeakers, balloons.

The ideal Yuletide must be an old-fashioned one with snow upon the ground, icicles hanging from every twig, and windows decorated with ferns of hoarfrost. On Christmas morning, robin red breasts are said to appear at the snow-covered window-sill for a crumb: old ladies hobble to church: snow-balls are thrown. Carefully chosen Christmas cards are either despatched to wastepaper baskets or they are flaunted on a gaily decorated mantelpiece. "The Season's Greetings" from Marjorie, "Good Luck from Uncle Bill."

"Noël, Noël, Noël, Noël," and "Good King Wenceslas"—the persistent little urchins sing diabolically out of tune in their clear, empty, little voices. There is a lovely warm smell of smouldering chestnuts, and potatoes roasted in their jackets are tucked into coat pockets to thaw numb hands. The lanterns down the drive look romantic between snow-laden branches.

"The cook would like to know if you would like to stir the pudding?" But that happened months ago, and now the oatmeal coloured mess we swirled is a dark brown mould and arrives alight with blue flames. The top-knot of holly burns and sizzles, and the berries shrivel and look like little old apples found in a barn. It is all very gay. Every one is very sentimental, every one is very sleepy. The candles are lit: there is no warmer, more gentle glow than candle-light. Mistletoe boughs trimmed with red ribbon are hung from the balusters, and there are still the same hysterical jokes about the scene beneath that there always have been since ladies wore a wimple, since ladies sported a bustle. Never before has the house looked so baronial. More logs are heaped upon the open fire, and there is a lot of scarlet trimming about—and scarlet is the accepted colour to go against oak panelling, and Christmas-time and oak panelling are synonymous. The scene has always looked the same. The fare is always the same—goose or turkey, mince pies and plum pudding and brandy butter. The people are necessarily the same, consisting as they do of the intimate circle, the family and relations, and old friends. The jokes and the speeches are more or less the same. There is a glut of reminiscences.

"Why, Mary was just a little girl then, and she had a pink party frock with a butterfly brooch."

"And do you remember how we laughed when Aunt—"

Poulterers' shops look like scenes set for pantomimes, gay with ducks and turkeys (above). The same scene occurs under the mistletoe (right) as when ladies wore bustles

The Fairy Queen in the traditional Christmas pantomime (below) has a lovely musical voice and is full of good wishes. She can sit on her hair that is a pale gold

The servants beam at the master and mistress, (probably thinking of the joys of Boxing Day), the master and mistress beam at the children, the children beam at everybody, and so do the old uncles and aunts and the best friends. The punch goes around again. Cheeks are glowing, chins are glowing, noses are glowing, tummies are glowing.

After the banquet, there are the dressing up and charades. Wardrobes and chests are ransacked. A rush is made to the attic for the costumes of other days. A towel converts Aunt Lucy into a nun, a kimono makes Cousin Tessa a Geisha Girl. A bit of red silk wound round the head means a lot. The scarf Uncle Benjamin brought from Burma serves a purpose. A screen has been knocked over, and every one is becoming more and more hilarious. The children are feverishly excited. Nanny pretends not to see the quantities of sweets they are cramming. Obviously, they will dream bad dreams, or never be able to sleep at all.

It is all very Dickensy: it is all very Chaucerian. This is what happens to nice people who are all very good and bounti-

The Christmas Fairy, in spangled tulle (above) lies erect in her band-box. On Christmas morning (left), old ladies hobble to church over the glistening snow

The Principal Boy (below) flaunts swelling hips as she struts to and fro like a jolly lion in its cage, in the after-dinner pantomime that is inevitable in an English Christmas

ful, but there are some that are crotchety and resentful and bad-tempered, that complain of expense, and realize that they always have to give better presents than they get. They grumble that there is a lot of tomfoolery going on, and that there is a lot of over-eating and over-drinking going on, and that it is all a lot of sentimental rot about nothing and a waste of time and money and energy.

I will not describe to you the pinched faces and black looks of these joyless people, or I would find myself describing the story of Mr. Scrooge, and we hear so much about this lamentable specimen at this time of the year. Ragamuffins make effigies of him and stick hat-pins through his eyes: the story of his downfall is shown on the wall in a series of lantern slides, or is read round glowing hearths, where every one can afford to chuckle at the miserable old man and others of his unhappy disposition.

There is a loud report—Pop! One of the chestnuts sizzling in a row on the bar of the hearth has exploded. "This one shall be for Mary. You can have the next to go off, Venus."

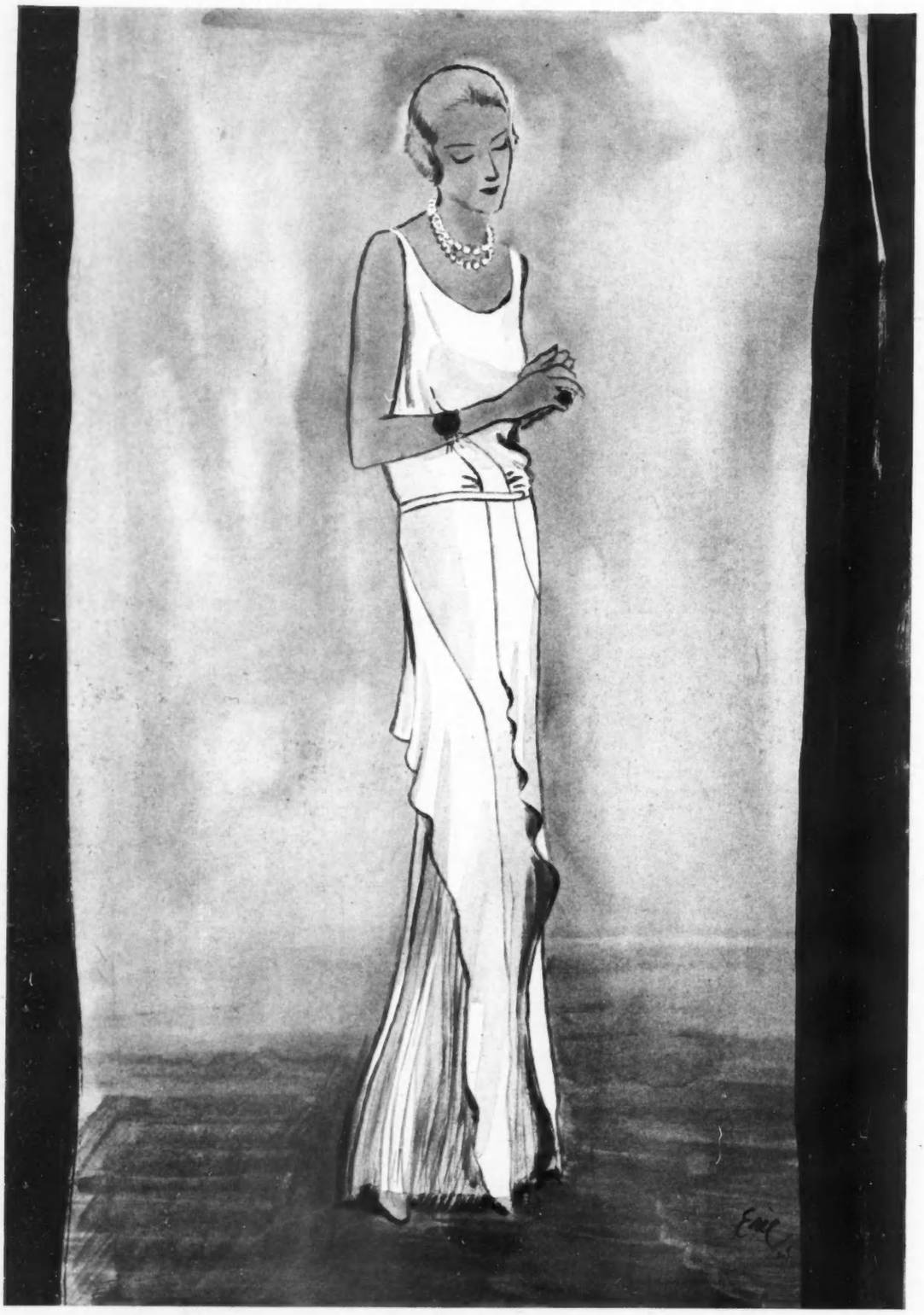
Steichen

Miss Ilka Chase's very smart coiffure has an Empire feeling. It is a charming treatment of the new semi-long hair, with curls carried high at the back of the head, giving both femininity and the elegance that is now so important in the evening mode; by Charles Bock. The diamond pavé rope necklace has an enormous melon-cut emerald set in the centre and emerald rondelles. The bracelets combine diamonds and emeralds; the guard-ring, rubies, diamonds, and emeralds; jewels from Mauboussin

A back view is shown of a second coiffure for hair in the growing-out stage. The hair is shorter at the sides than in back, and the top of the head is kept smooth, while the long hair is curled in ringlets. Here, there was a good deal of hair to be dressed, but the effect is close; by Laurent. Sable adds great distinction to the ermine coat; from Revillon Frères. A clasp combining an emerald and a shower of diamonds and emeralds fastens the pearl necklace; from Black, Starr and Frost-Gorham

THE NEW COIFFURE IS SEMI-LONG AND ENDS IN RINGLETS

STEICHEN



The dull beauty of white crêpe romain adds distinction to this Augustabernard evening gown, "No. 531," with diagonal flounces and fringe giving a restrained ripple to the long skirt; from Bergdorf Goodman. With this are worn cabochon ruby and diamond bracelets and a ring, from Cartier, and two strings of pearls

A REVIVAL OF FRINGE

VIOLA PARIS GOES TO ST. MORITZ

"WELL, anyhow, to-morrow the sky will be blue, the snow will be white, the air will be intoxicating, and Christmas just around the corner."

These are the thoughts that are running through a very tired brain, as Viola Paris, worn to a frenzy with last-minute shopping and last-hour fittings, drives through the grey rain and the black slush of Paris on a cold December evening, on her way to the Gare de l'Est to catch the Engadine Express. Extra shopping, because every day the list of friends who were to be in Saint Moritz for Christmas grew larger and larger. Last-minute fittings, because no one has ever been known to have enough evening dresses for a stay in Saint Moritz.

Tired, she sits huddled in her beloved mink coat, peering at the hazy lights. Classic in shape and in the working of its beautiful skins, the coat has an easy, ample shawl collar, roomy, wrappy straight lines, and a crêpe de Chine lining to match. Madame Leroy designed it for her, *chez* Fourrures Max. Though the coat is new, it seems to have already, in a few weeks, acquired all the characteristics of the old favourite that preceded it and that was abandoned with regret. "One of the nice things about mink coats is that they are always ready to help you be nice and warm. They fit over anything: over dresses, suits, and even coats."

To-morrow morning, at Coire, while waiting for the little train with its diminutive observation car to start its climb up to Saint Moritz, the new mink coat will do what the old mink coat did for so many winters: be donned over a sports outfit—tweed coat, cardigan, sweater, and all. It is from Claire Any and shown on page 45—a pale pink jersey sweater and a cardigan-suit of beige-and-brown tweed.

And, as she considers her clothes, Viola thinks of that collection of sweaters and scarfs that remain beautifully packed in the trunk, marked "Costumes de Sports d'Hiver," which, having been left in Saint Moritz, is always waiting in her room when she arrives at the Palace.

If the world at large could see the contents of that trunk, what an object-lesson it would be as to what is correct and smart in winter sports apparel! There are no dark red, nor dark green, nor bright blue suits. All the skiing suits are either in black or the darkest of navy-blue. Both her caps and berets are plain black or dark blue. There are no fancy stocking caps with modernistic designs or pompons and shrieking colour combinations. For colours, there are only plain scarfs and plain sweaters, in dark red, bright red, yellow, very gay blue, and beige. To go with these sweaters and scarfs, there are patterned socks that are woven with the colour of the scarf and the colour of the suit with which they are to be worn. With trousers that have a pronounced blouse, deep around the ankles, Viola frequently wears knitted bands in the same colour schemes, always tightly wound around the ankles and the tops of the shoes, completely covering the socks, of which the regulation two pairs are always worn for warmth. Turtle-necked sweaters are all right for anything but active sports.

For ski-joring, she has riding-breeches from London because, after all, the only fair way to do ski-joring is to alternate half the time driving the horse, and half the time riding, your skis behind. Her skiing suits are all classic: single- or double-breasted jackets with voluminous pockets and beautifully cut trousers, also with comfortable pockets and absolutely flat on the tummy; and, of course, of water-proof materials. She has mittens with and without fingers, fur-lined gloves and gloves with fur backs; sports shirts of the softest flannels with tiny stripes of dark blue or black, grey, and beige. Viola Paris knows her England too well to have any regimental or school ties in her collection. All of her ties are in plain colours to match the different sweaters and suits, and they all come from a haberdasher on Jermyn Street. Her sports shoes, with as few seams as possible, are roomy enough to accommodate another pair of socks. When in use, and also when packed away, they are richly oiled so that the leather is pliable.

The next morning, as the little train starts from Coire, on its winding way through the bright sunshine, Viola is thinking of the dramatic change that comes to Saint Moritz with the night. Every evening, there are endless dinners, with from four to fifty covers. International dinners: Italian, French, American, English, German, South American, Spanish, Austrian. Smart Saint Moritz is one large circle in which little circles are constantly turning and evolving smaller groups that change from day to day. For an excursion, the large circle breaks into groups; at tea-time in the hall of the Palace, the large circle comes together again in its special corner. Then, for bridge, the little groups separate with new elements. For dinner, again, new combinations of the picture puzzle, and again, for supper and dancing, still new groups are formed. All this constant and varied entertaining under the same roof means that, to avoid monotony of appearance, a large wardrobe of evening dresses is necessary.

First, the white dresses: dull crêpes, chiffon, and dull satins. Black dresses—of all the crêpes, and satins and velvets, as well. Dresses in both dark and very vivid reds, of crêpes and lace; all of them very long. Saint Moritz is the ideal place above all others (Continued on page 98)

With this beautifully cut skiing costume from Bessé made of warm, supple, moisture-proof material, Viola Paris wears a dark blue felt beret and brown leather shoes and gloves from Ochs. A woolly yellow scarf from Hilditch and Key echoes the colour of the brass buttons

THE SKIING COSTUME

FOR WINTER TRAVEL

This Claire Any sports suit, "Tour de France," is of beige-and-brown tweed with a pink jersey jumper; Kurzman. The mink coat, "851," is from Fourrures Max, and the Rose Valois beret of felt and grosgrain is in brown. The Hellstern sheepskin overshoes are fleece-lined

STEICHEN

GENEVIEVE TOBIN, STARRING IN "FIFTY MILLION FRENCHMEN"

SEEN ON THE STAGE

JOHN BALDERSTON, an American who is the London correspondent of the *Morning World*, evidently enjoyed planning and writing "Berkeley Square." For the play appears to be the result of long, mellow musing—in bed when sleep refused to come, on walks, in armchairs before soft fires, at a window gazing on a moon-lighted town. It presents an involved idea with striking clarity. A branch of the Pettigrew family, the Standishes, migrated to America in the eighteenth century. Young Peter Standish, heir to the name and fortune, is obsessed with the past. In 1928, he acquires the old Pettigrew house in Berkeley Square, London, and attempts, from documents, to relive the life of the man for whom he is named. The play tells the story of how he enters the past, with knowledge of the future—of his love, saddened by his understanding of the tragedy ahead, and of his dream, shattered by finding that the bygone period—the age of George III., Sir Joshua Reynolds, Sam Johnson, Gainsborough, Boswell—was, like every age, petty and imperfect. Peter becomes bitter and disillusioned. The play has charm of atmosphere and manner, genuine feeling and distinction.

Probably no production of recent years has been so heralded as Noel Coward's operette, "Bitter Sweet." London, with our own Peggy Wood in the leading rôle, has been acclaiming it for months; it comes to us with London's own Evelyn Laye in the leading rôle. Lovely to behold, she can sing and—surprising among soubrettes—she can act, too. She has authority and delicacy, humour and pathos, tenderness, sprightliness, and grace. The operette, on the whole, comes up to expectations. The music, though without particular quality, pleases, and it fits admirably into the fabric of the piece. The most delightful of the numbers—"Green Carnations," performed by four Beardsley boys, Wildean from head to heel, mauve as the Mauve Decade itself—delights by its lyrics and the way they are delivered. The play breaks the rules, telling a coherent story dramatically, without extraneous comedy relief. The curtains of the three acts descend on sheer drama—the first on the elopement of the heroine, with her music teacher; the second on his death in a duel five years later; the final one half a century later, when the heroine is old—, and the whole sparkles with taste, colour, and charm. DAVID CARB.

PARIS ADOPTS A NEW MODE AND FINDS IT GOOD

WE should fall on our knees and thank the gods of fashion—for we have had a narrow escape. We have changed, and while, for a few dark and uncertain weeks, it looked as though the change might be for the worse, we know now that it has been all for the best. We have thrown away our long-cherished shapes, low belts, and boyish ways and are blooming with new graces.

We ought to feel thankful, to praise the clever minds that have proposed this new adaptable style and the new adaptable proportions. Many women thought the old mode perfect—thought it helped their figures, emphasized their youth, was the exact expression of after-War life. Believing it to be a perfect adaptation of modern clothes to modern needs, how difficult to imagine anything better!

Well, something happened, and it has been done. The great "change" for which we were secretly sighing has come upon us and, as French people say, *sans douleur.*

In October, the world began to return to Paris. Some of our friends had slipped back furtively for a few days while the winter collections were at their height, and some were in ecstasy—the tall, slim, very young ones, some of them débutantes, and some of them mothers of débutantes; while others looked doubtful—the woman, among them, who felt that she was at her height in the mode that we are now abandoning. The sweet-seventeen, inclined to be feminine, who refused to bob her hair, finds that she is becoming a power in the mode, while her recently married sister understands, suddenly, that she must develop an ideal for herself quite different from the one she had been cultivating. The woman relying on her reputation for good taste, anxious not to take a false step, silently watches and hopes for some event where she will meet her friends again and grasp the truth.

But rain and cold were slow to come, this year, in France, and every one was out of town, staying on in the south, north, or west—capturing the mellow rays of the lingering sun. Then Mademoiselle Aymone de Faucigny-Lucinge, the charming daughter of the Princesse Guy de Faucigny-Lucinge, was married in the Cathedral to the Comte de Brantes, and somehow, everybody turned up, recognized one another, gave side looks at coats, and rejoiced in the new hats. Hats were *the* points.

Black was the dominant note, so hats were allowed individuality in a twist, a cut, a mood that expressed Paris. The Comtesse Marguerite de Mun had a black felt beret, very becoming to her beautifully classical countenance. The Comtesse Jean de Vogüé, in a black-and-white silk suit from Lanvin, sat by her lovely mother, the Comtesse Charles de Polignac, who wore a heavily dotted black tulle *voilette* that fell to the sides of a bonnet-like hat. The Vicomtesse de Noailles stepped softly into the dim immensity of the old church, beautifully dressed in a black velvet coat from Paquin, shown on page 48. Her hat was Reboux's triumph: a small velvet bonnet of the *bonnet de police* type, pinned with a large modern rectangular brooch of turquoise and platinum.

Coats were black and trimmed with astrakhan, Persian lamb, and grey and blue fox. We heard that the Princesse Guy de Faucigny-Lucinge ordered from Lelong an excellent brown coat with a large fox collar and two short panels giving a cape effect in the back (shown on page 48). It is longer than the spring coats are said to be, though not quite so long as the dresses are inclined to be.

Length is the great difficulty in day clothes, and here each woman must decide for herself which proportion is her own. Madame Alfred Fabre-Luce adopts long skirts, while her sister-in-law, the Princesse Jean-Louis de Faucigny-Lucinge, accepts the normal waist-

SEEBERGER, PARIS

Black coats are smartest, this season, and none more chic than this plain and perfect breitschwantz model worn by Madame Martinez de Hoz. It wraps well across the front, giving comfortable warmth, and the close-fitting hat is another detail of a costume of simple elegance

SEEBERGER, PARIS

At the races, Madame Citroën (in photograph) carried a muff. The Princesse Guy de Faucigny-Lucinge (above) wears Lelong's brown coat with a fox collar. The Baronne d'Almeida's lovely Chanel dress is of scarlet tulle

The Comtesse de Munoz's Augustabernard dress of black tulle (above) is worn with a black velvet cape trimmed with fox. The Vicomtesse de Noailles (right) wears a velvet coat from Paquin and a hat from Reboux

The Comtesse Gérard de Moustier (left) wears the trailing black velvet dress of Patou's ensemble, "Veuve Joyeuse." The Comtesse A. de Robilant (above) wears a dark dahlia chiffon gown, "Ténébreuse," also from Patou

line, but holds to short skirts. The Baronne d'Almeida finds that her sports skirts should be about two and a half inches longer than she wore them in the summer—that is, a skirt reaching about a hand's width below the knee—, and the Comtesse Gaston de La Rochefoucauld ordered a three-piece suit with a fairly long skirt from Claire Any, which, later, she had raised to about four inches below the knee.

For sports clothes, the Frenchwoman, as a rule, places the waistline just above the hip-bones. Tuck-in blouses of silk or jersey are more popular than the belted sweater, though one of Chanel's successes has been the three-piece suit that has a brown woollen skirt and jacket and a belted and buttoned pink jersey jumper, shown on the opposite page. Chanel's black dress with white lingerie touches is one of the smartest notes just now.

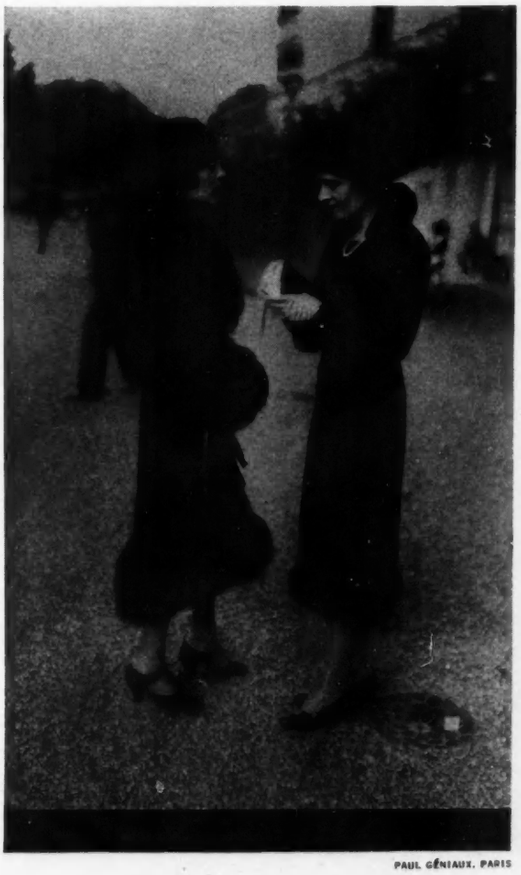
If the day mode is diverse, the evening fashion is determined. Patou, whose collection has been so successful, gave the impetus to the new evening mode, and women immediately wanted his long dresses. The question of length is settled for evening.

There is a great deal of excitement in the air, and women sit and discuss the new developments, a little uncertain of themselves. Even men discuss the new fashions. And those who have adopted them seem so happy that the rest are longing for courage to follow.

S. A. R. La Princesse Fewkié (left) is the wife of His Excellence Fakhry Pacha, Minister Plenipotentiary from Egypt to Paris, and the daughter of H. M. King Fouad Ier. Worth designed her velvet and chiffon ensemble

Lady Ashley (above) wears Chanel's brown wool suit with a pink jersey jumper. Comtesse Gaston de La Rochefoucauld's suit (middle) is from Claire Any. Vicomtesse de Noailles's velvet coat (right) is from Paquin

Princesse Théodore de Grèce (seated) wears a blue wool dress from Irène Dana; Comtesse Elie de Ganay, a green tweed from Worth (upper right). Mme. Revel (right in photograph) wears a Vionnet coat



PAUL GÉNIAUX, PARIS

Courtesy of National Museum in Munich

GROUP OF FINE OLD KRIPPEN FIGURES

A MODERN MADONNA, BY HERR WITTMAN

MADONNA CRADLING THE INFANT JESUS

CHRISTMAS KRIPPEN

FROM the far days of Saint Francis of Assisi, in the early part of the thirteenth century, through the seventeenth and eighteenth centuries, these images, lovely or lowly, have had their places in many Roman Catholic churches from Christmas to the Epiphany. To-day, they are being brought into the houses of many whose creeds differ, but whose real reverence for the Christmas story is unquestioned. In an age as machine-made and materialistic as this one, there is, perhaps, a reaction here; a turning from present hardness to a past of the tenderest memories. And who has not such memories at this season?

To any one who has wandered through the upper floor of the National Museum at Munich, nothing that a mere pen can write will be adequate to describe the exquisite old groups collected under the name of "Krippen"; the manger in which the Infant Christ was laid, the Virgin Mother bending over him, angels hovering, and Saint Joseph, with the attendant ox and ass, near-by; this supplemented at the Epiphany by the figures of the Magi with their cortèges, and the Shepherds with their flocks. One such ancient group is shown above.

The "modern manner" of rendering is to be seen at its best in the way Herr Wittman of Oberammergau conceives and carves his enchanting little statuettes. To see him at work in his small studio, with his smock-frocked little pupils about him, their brown and blond heads bent over their busy fingers, their intent eyes hardly raised when a visitor enters, is like looking at an illustration of long ago. But the images he sets before us are of to-day. The "Virgin and Child," the "Virgin Laying the Child in the Cradle," shown at the left, could have been created at no other time than this, for, while they have some of the quaint, stiff tenderness of the great primitives, they are executed with that breadth of touch, that lack

of elaborate detail, so characteristic of the modern artist. Most of Herr Wittman's figures are considered museum pieces. These are obtainable from Rena Rosenthal.

In the Madonna and Child of Mizzi Otten Friedman, shown at the right, there is a suggestion of Russian influence, but the modern workmanship and the brilliant colours of this enamel piece make it beautiful and interesting in a way altogether strange and new.

As to the little wooden angel, it is so charming in conception that, once seen, one can not imagine any Christmas Day without a pair of them, while the Holy Family and the Wise Men and Shepherds under the palm-trees, shown below, not only delight adult eyes, but might be used to teach the veriest baby its first Bible lesson.

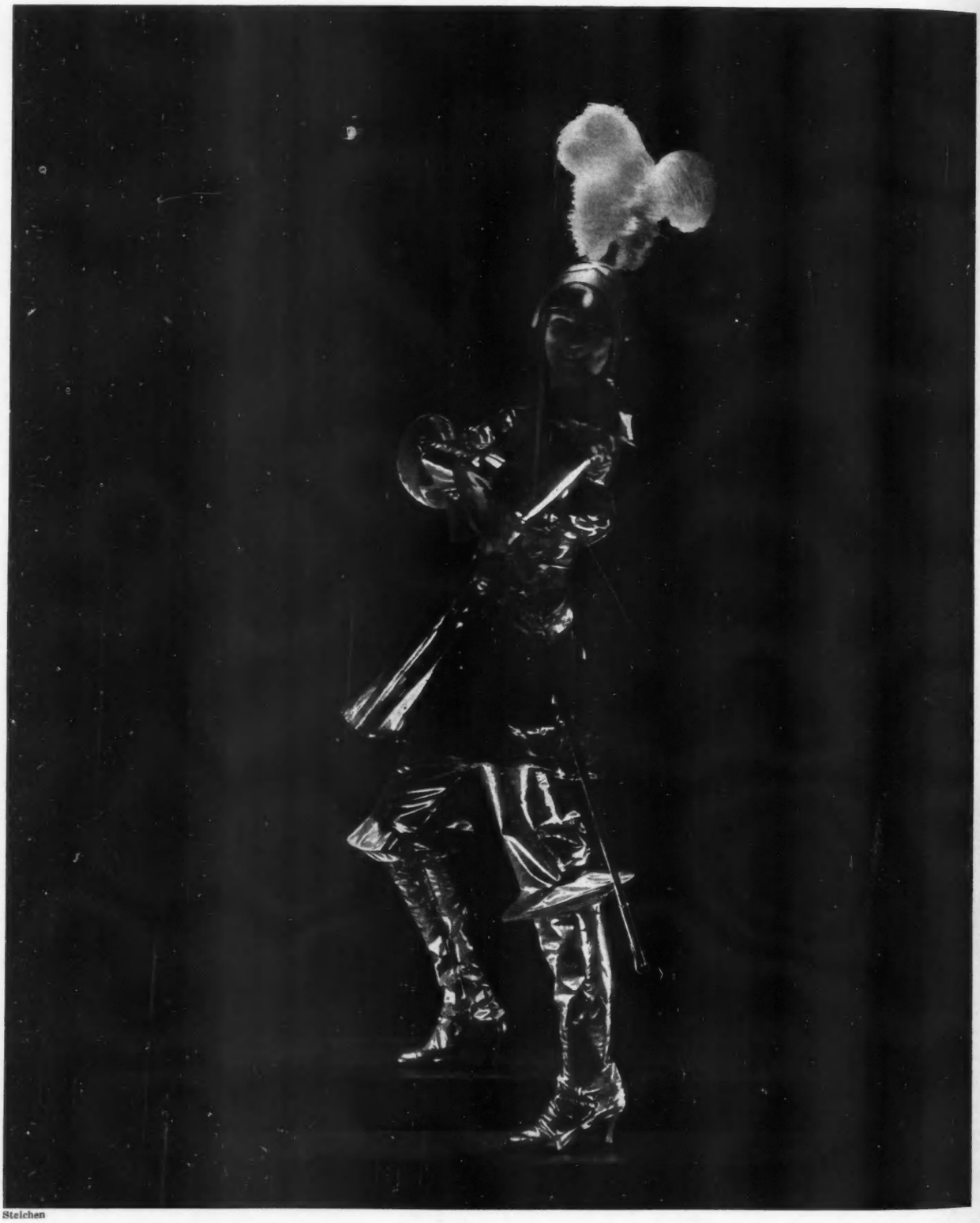
There are American Krippen, too. Some are made in the early religious manner by Mr. Robert Robbins, a young man who has studied his fifteenth-century art in Italy and added his own deep feeling to the groups he creates for both church and home; others by the Tynie Toy Shop in New England. The first may be bought by whole sets or by four groups. The last comes with the Holy Family alone, or the Holy Family, the Shepherds, the Three Kings, and an Angel.

These things show the tendency of the times; let those who can interpret them tell us whether they are leading toward the simple cherishing of old beliefs because they are dear, or a revival of new credence because the world so much needs to feel something beyond the world.

(Above) Virgin and Child by Mizzi Friedman, copper enamelled. (Right) Angel in wood, one of a pair of modern Christmas candlesticks; Both from Rena Rosenthal

Dana B. Merrill

WOODEN FIGURES OF THE NATIVITY; FROM RENA ROSENTHAL



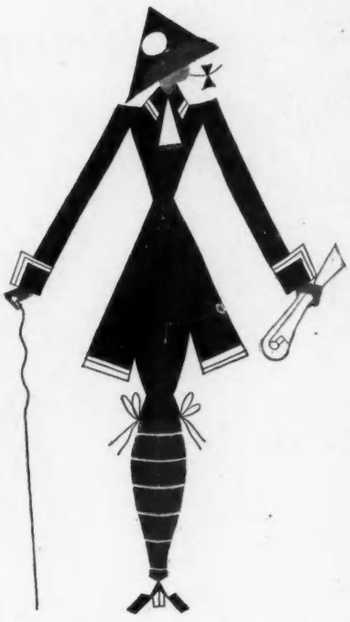
Steichen

Miss Edna Brokaw

Miss Brokaw wore this striking costume of silver leather at the fancy dress party given in the late autumn by Mrs. Fair Vanderbilt at "Fairmont," her country estate at Manhasset, Long Island. The guests wore costumes made of any material other than dress fabrics. Miss Brokaw is the daughter of Mr. and Mrs. Howard C. Brokaw

Happy new year

by Mary Bromfield



This somewhat flippant gentleman of the law has borrowed the inspiration for his amusing costume, hat and all, from the time of Louis XV. of France

SOMEWHERE in the back of our minds is the vision of the ideal Christmas and the ideal New Year's Day—a vision so potent that we have practically come to believe that somewhere and sometime in our lives there has been such a day. Actually, it is a vision conjured up by the reminiscences of parents or grandparents, reading, and a certain glamorous sentimentality, a certain atmosphere with which we surround these occasions, which very nearly blinds us to what they have really become.

Christmas, for instance. The Christmas story is beautiful and touching, the Christmas legends enchanting. The air is crisp and invigorating, and even the Santa Claus pleaders for the Salvation Army, with their kettles, bells, and jingling pennies, give one a curious little romantic thrill. If you have any youth left in your make-up, buying presents is great fun and getting them even greater. The children's stockings and their tree are fun, too. In your mind comes a pitiful hope that it's going to be like Dickens's Christmas at Dingley Dell, that there will be yule logs and Christmas Carols, real gaiety and Christmas spirit, turkey, plum-pudding, nuts and raisins. You know in your heart that, with the exception of the delicious foods, these things are not going to happen, but, until Christmas day is upon you, with its grim reality, you are still slightly up in the clouds and hoping.

It is a curious state of delusion, for the modern Christmas as practised in the New York home has been the same for many years, as far back as any middle-aged person can remember. It is nothing more or less than the colossal family function. Lunch with the wife's family, dinner with the husband's. Practically all "Christmas cheer" and spirit are taken from the day by these affairs at a very early age—the age at which one is permitted to go to the lunches and dinners. Some of the most painful recollections of my childhood are connected with holiday festivities where all the little cousins were herded self-consciously together, while parents (for lack of other subjects) discussed and compared us either boastfully, to our shame, or deprecatingly, to our sorrow. Often, to our intense mortification, we were forced to give recitations, to show ourselves and our presents off, to the acute boredom of every one in the room except our own immediate families. It took years and sometimes forever to break down the animosity engendered in us towards those other little boys and girls by such exhibitions, little boys and girls who, under normal circumstances, we would probably have liked. It took years and sometimes forever to throw off the self-consciousness or inferiority complexes born in those moments of comparisons.

As one grows older, these functions lose very little of their horror, save that one is psychologically able to bear them and remain unaffected by them. They are made up of necessity of people who are not being brought together because they are congenial, but because by an accident of blood they are relations or connections or in-laws. It is often true that there are many among them whom you like and love, who are even your best friends, but the very artificiality of their assemblage blots this out. The old self-consciousness and stuffiness asserts itself. Once again, you are the plain, awkward, little Mary.

Why do we do such things; why can't we break away; why can't we really make for ourselves and our children the Christmas and New

This minion of Henri III. would be a decorative guest at any fancy-dress party. His costume has all the dash and romance of those worn by Dumas's heroes

costumes for gaiety

A New Year's party—or any party—is gayer in fancy dress. The costumes on this page recall the 'Nineties. Those opposite, at the top, inspired by the Renaissance, might go to the Beaux Arts Ball. Below are two with the 1830 waist-line; all costumes available from Brooks Costume Company

Year's of our dreams? The romantic, sentimental Christmas and New Year's which I'm sure can be?

The celebrations of New Year's Eve and New Year's Day have fallen to a depth, in New York and some of our other cities of boredom, which makes the Christmas and New Year's customs of the past seem merry indeed!

Any one in any way related to the "age of innocence" has been told of the old New York custom of the New Year's Punch. Why it seems so romantic to us now is hard to tell, save for the glamour that anything past and gone casts over us. It was, in the last instance, nothing more or less than a series of cocktail parties, except that ladies were not supposed to partake, and that punch took the place of cocktails. Still, I feel there was a difference, for the ladies must have received in bustles, in the beautiful old New York houses. More, they were quite as important a part of the program as the punch.

On the afternoon of New Year's Day, the beaux of the period would set out in their Prince Albert suits, side-whiskers, and tall hats, to pay New Year's calls on the belles of their acquaintance. Up and down Fifth Avenue, they proceeded from Murray Hill to Washington Square, stopping at the various houses of the most admired. At each house, they were received by a coyly waiting hostess, who bestowed on them her hospitality and as much New Year's Punch as they would care to drink with or to her. The beaux, having taken what seemed the full measure of enjoyment at the first lady's house, proceeded to the next. Undoubtedly, the discreet made their first calls on the friends on whom they wished to make the best impression. Later, as they became more jovial, their calls slipped down the scale to the less particular, and ladies who were not concerned with honourable intentions.

The conventions of celebration of New Year's Eve in New York are now more simple and to many very boring. Tables are engaged for months ahead at hotels, night-clubs, restaurants, or "dives," according to the inclination, and the engagers go there in parties. There is the usual entertainment, the much more than usual drinking, the trying confusion of getting home at dawn with everyone else trying to do the same thing. The flat taste the next morning, the headache, the feeling of futility.

I have often wondered, through the horrors of a typical New Year's party in New York, what an ideal party would be. It would have to be in the country, and, being ideal, I would have a large, warm, comfortable house, plenty of ground around it, and a large pond to skate on. I would fill the house with ten of the most delightful, entertaining, and attractive people I could think of. On New Year's Eve, I would give a dinner of about twenty people, selected with enormous care for charm, geniality, carefree spirit, and unself-consciousness and intelligence (this is ideal, remember!). After dinner, some one would play the piano, and those who wanted to could stand

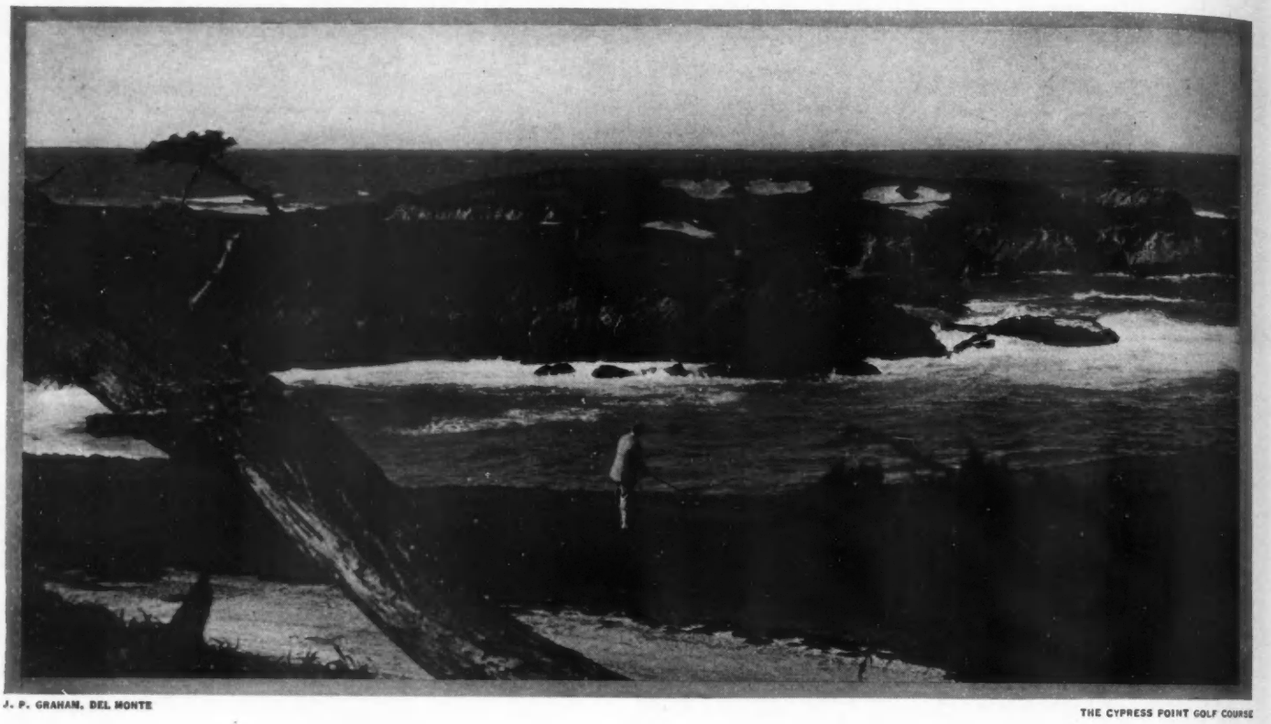
around and sing as loud as they cared to all the popular and sentimental and jazzy tunes that could possibly be gathered from the past and from to-day. Whoever didn't want to sing, could sit about, wander about, play bridge, do whatever they want to do. Towards midnight, all would dance, then just as twelve struck, stand in a circle and drink the most delicious eggnog punch that could be brewed. Then all would kiss, make vows, and go on enjoying themselves as much as they liked.

Every one should feel sentimental about the old year and romantic about the new one.

The next day (there must be snow on the ground and ice on the pond), all the people in the house and all the people in the country around must come to my place and skate, coast, and ski. All day long, people must be coming and going from all around the neighbourhood. There must be a big standing lunch, and, afterwards, everyone would be free to rest or amuse himself.

For in the evening would be the Mummers' Ball—a big party, but not too big. Every one in fancy dress. All the gifted would act a series of charades. After that, dancing and gaiety, and "so to bed."

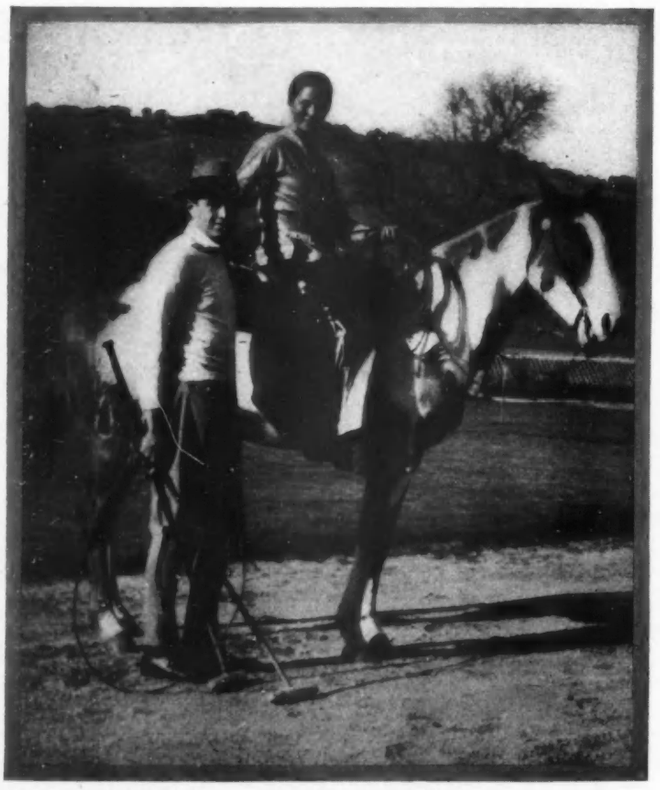
Such a party would be very easy to give with a little enthusiasm, and the romantic idea that New Year's Day has an important meaning. A throwing off with a proper sentiment of the past, a delicious sense of the clean slate, and a piling up of schemes, hopes, and fears for the future.



J. P. GRAHAM, DEL MONTE — THE CYPRESS POINT GOLF COURSE

CALIFORNIA

BY SARAH COMSTOCK



WILLIAM AVERELL HARRIMAN, ESQ. — MISS MARY ELIZABETH ALTEMUS

"HOME, James," that classic phrase which the Gibson Girl of the 'Nineties murmured to her coachman, which the twentieth-century speeder has been grunting at his chauffeur, is coming to-day, in California, to be hurled as a command at a pilot. For that state is earning its title of "the most air-minded in the Union." There, we may see a man of affairs summon his private plane when business suddenly calls him to the far end of the state. There, we may come upon a woman who, seized with a whim to buy a new evening gown at the other centre, be it San Francisco or Los Angeles, casually steps into the daily passenger plane after breakfast, flies the almost four hundred miles restfully in three hours, and alights in ample time for lunch and shopping.

So much for mere bodily flying, which has advanced rapidly because of both progressiveness and climate. But this is not all. The insertion of a single letter brings us nearer the point; write it "*airy*-minded." For airiness is the very soul and essence of play. The airy mind breaks loose, refuses to be earth-ridden, flutters like a Peter Pan above the grind. And not only is every native infected with this play mood, but it infects all who come within the boundaries, unless they be too bitterly immune.

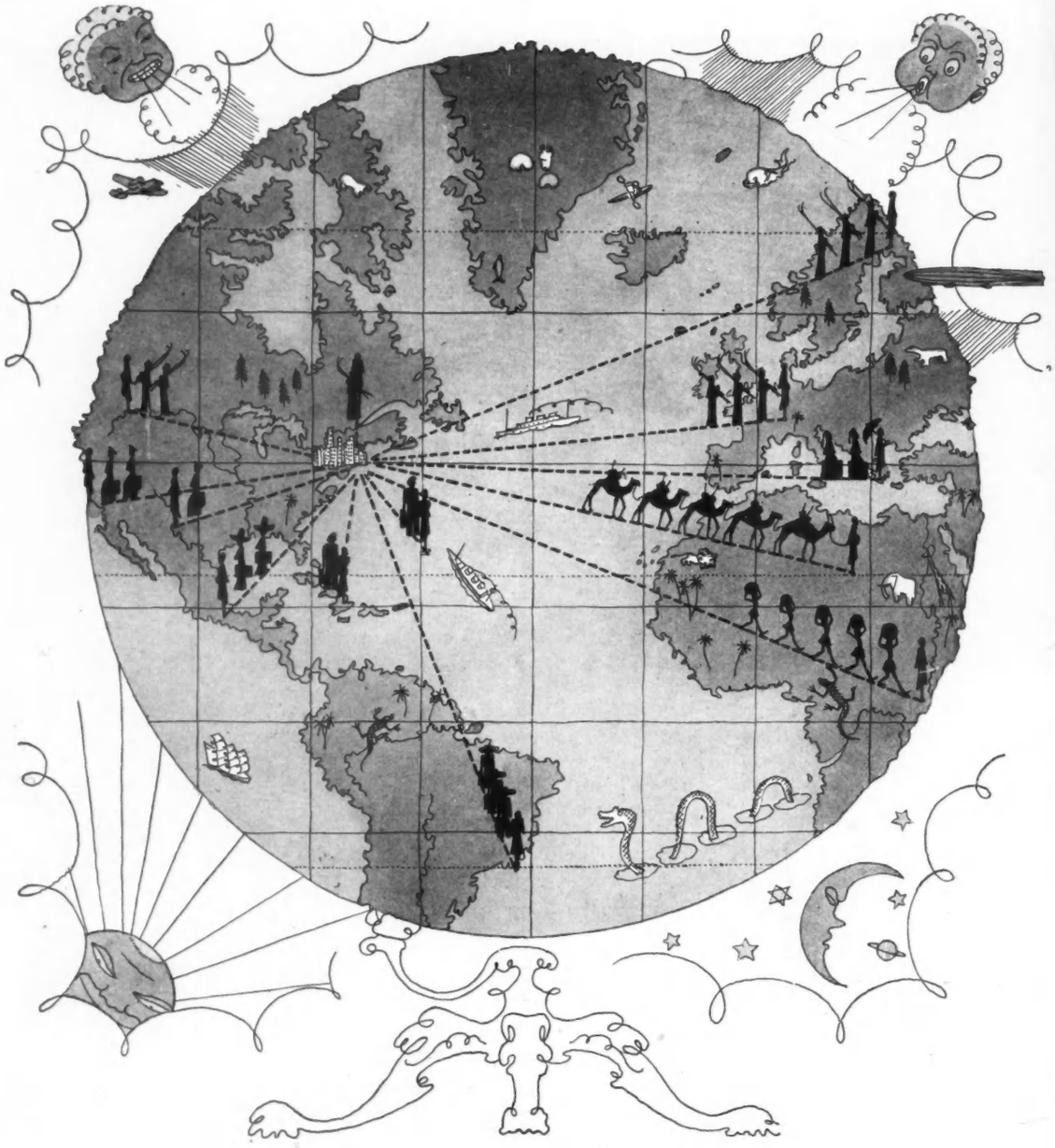
Just why this light-heartedness exists as nowhere else in America, I have never been able to explain. To be sure, the easy-going, hail-fellow-well-met climate is partly accountable; but there is something that lies deeper than climate. There is a certain attitude of mind, a slant on life. In the East, we turn our very play into work, or reject it altogether. One business man will look at you gravely when you propose a game of golf and reply that he has no time for it. Another will weigh the invitation with a frown, then join you, observing that it will put him in better (Continued on page 100)

Below is a picture of Mr. and Mrs. Thomas Hitchcock, junior. At the bottom of the page are Miss Mary Elizabeth Altemus, Lady Alexandra Metcalfe, and Miss Eppes Hawes at the polo field

An increasing number of Easterners are enjoying the playground of California. The group above includes Percy Pyne, Esq., Mrs. A. Charles Schwartz, Miss Mary Elizabeth Altemus, Winston Guest, Esq., Mrs. Thomas Hitchcock, junior, Jock Whitney, Esq., and Miss Eppes Hawes at a house-party at a ranch near Del Monte

On the opposite page is a view of the Cypress Point golf course. Below are Miss Mary Elizabeth Altemus, of Philadelphia, and William Averell Harriman, Esq., of New York

In the picture above, Mrs. John Munroe, of Tuxedo, New York, is seen at the Grand Canyon with Mr. and Mrs. A. Charles Schwartz, of Port Washington, Long Island



PARADISE AT A PRICE

SOME acquire travel—they are the ladies who go from Kur to Kur—, some have travel thrust upon them—they are those ladies' husbands. But some, and they are the fortunate majority, are born travellers.

At about the time of year when traffic is heavy and front door-steps slippery, skies are lowering, and lips are unpleasantly chapped, this wander-lusting majority is to be seen perusing travel booklets with brightly coloured covers. They examine their bank balances with an anxious eye and, Mammon willing, prepare to go down to the sea in ships. They are hopelessly enamoured of the far places of the earth—and a good healthy love it is, too. Off they go, like the old nursery rhyme about, "One flew east, One flew west, And one flew into the cuckoo's nest." We are not in a position to say what the cuckoo's nest was in the verse, but we suspect it to have been an entanglement resulting from an exhausted letter of credit.

That is one of the many reasons why the priggish proverb, "Look before you leap," is particularly applicable to travel. Don't leap to Lima with only the price to South Podunk in your pocket. Don't flit to any far-off place unless you are quite sure you can at least get back again. It is kinder to the family, it is kinder to the railroad and the Association of Hotels and the Government and even yourself.

That is why, from purely philanthropic reasons, we are attacking travel from the point of view of cost. For our purposes, we will zone the world according to the cost of getting there. We are not including in the estimated

prices the cost of hotels or any of the various expenses incidental to travel. These vary with individual tastes. We are giving you approximate costs of transportation.

Picture to yourself imaginary belts circling the earth, with New York as the radial point. The first belt lies fairly near to home, and, within it, one may travel to a variety of given points for within the sum of a thousand dollars—or much less.

Nearest and often dearest of all are the Canadian winter sports resorts along the Saint Lawrence. All these resorts are picturesque in a totally unique way, their hotels set high in the wooded banks above the river, the deep whiteness and the brilliant transparency of the air giving them a curiously un-American atmosphere.

Quebec, of course, is famous for the winter sport facilities it offers, as is Montreal. One can be run away with ski-joring, sit down skating, and take a nose-dive into a snow-drift on skis as well there as if one had gone all the way to Saint Moritz. One may also find sufficiently breathless bob-sledding.

At Quebec, the Château Frontenac is where one stays. At Ottawa, it is the Château Laurier. Murray Bay has blossomed forth with a new and splendid hotel, the Manoir Richelieu, which one may make one's headquarters while tracking the wily ski-jump to its lair. The opportunities offered for sports at Murray Bay are excellent, and, as it is a little newer in this connection than the other places, many people will want to try it out. Any one of the Canadian resorts may be reached—and departed from—very simply by rail for less than a really good new French model would take out of your pocket. Murray Bay is a little further than the others, but through cars leave New York, through the winter, daily except on Sunday.

One may go to Montreal, however, surrounded by an aura of originality, modernity, and general spiciness. This aura is no less than the thinnest of rarified air, through which one soars on the Colonial Airways route from New York to Montreal. Leaving New York at a reasonable seven in the morning, one reaches Montreal at a quarter after eleven—in time to take a walk, on snow-shoes peradventure, before a lunch that is by this time very welcome. The cost of this trip both ways is a paltry and round one hundred dollars.

While seeing America first and while talking about sport and the pursuit of health, let us discuss the possibility of a winter dude ranch. To those who have already tried this cold-weather recipe, it is not a possibility, but a necessity of which they will avail themselves, come what may.

The winter ranches are for the most part in New Mexico and Arizona. The life is like that in the summer ranches—riding horses, eating meals, riding horses, sleeping, riding horses. But there seems not to be the slightest monotony to this program. Perhaps, it is the incredible, extravagant beauty of the country—strange fantastic cactuses and desert plants, natural pools in the living rock, and mountains that make one remember such words as "from everlasting unto everlasting." There are shooting and fishing. Quail and rabbit seem put there simply for the sportsman's joy, and there is the pleasantly savage sounding mountain-lion to be tracked and shot down.

The San Gabriel Ranch at Alcalde, New Mexico, and the Kay-El-Bar Ranch at Wickenburg, Arizona, are among the ranches that offer all these delights; and the price to and from this Earthly Paradise falls within the modest allowance of four hundred dollars.

Or you may decide, after so much of slush and mud-bespattered ankles, that Florida is the place for you. Many another has decided before you to experience the El Dorado charms of Palm Beach, the delights of sun, warmth, sea bathing, and the pleasure of finding all one's friends.

If not Palm Beach, perhaps the Gulf Coast will tempt you with its lure of tarpon. You will sit on the deck of a boat in a swivel chair, swathed in mosquito netting, clad in riding-breeches and a (Continued on page 94)

DOLCE FAR NIENTE FOR THE MODEST PURSE
WINTER SPORTS FOR THE MODEST PURSE
DOLCE FAR NIENTE FOR THE NOT SO MODEST PURSE
WINTER SPORTS FOR THE NOT SO MODEST PURSE
DOLCE FAR NIENTE FOR THE NOT AT ALL MODEST PURSE
WINTER SPORTS FOR THE NOT AT ALL MODEST PURSE
ADVENTURE FOR WHAT HAVE YOU
ROMANCE FOR WHAT YOU WILL
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THE KREUTZENSTEIN CASTLE

COURTESY NORTH GERMAN LLOYD

WINGS OVER THE DANUBE

BY MERTON POWELL

WE WERE sitting in the drawing-room at Schloss Schillingsfürst, and mighty heavily too, after a long Bavarian breakfast (the pièce de résistance having been chocolate cake). The Schloss had been taken for the summer by our party of Americans—each of whom was secretly wondering what the pleasantest thing to do might be. William Preston, in a rather offhand manner, asked the feminine contingent whether any one felt like taking a little air trip for a few days. The reply came with cheers, "Yes, wonderful, but *only* in a private plane." Naturally, all of us became electrified with the idea. Telegrams saying "Come home at once" were sent to those who were leisurely bicycling about the countryside. Nurses were recalled to take care of the young for mothers who were going to fly!

In an hour, William and I were well on our way to the flying field at Nuremberg. Our German vocabulary did not hold a phrase or word that could convey to the very dignified director that we wanted a plane for a week. But, finally, a mechanic came in to act as interpreter. Immediately, the Luft Hansa flying field at Berlin was called, and, before many minutes, we were told that on Monday morning a ten-passenger Rohrbach plane with Doldi as pilot, an assistant pilot, and a radio operator, would be at the Nuremberg field for us. Bill having signed a number of very important-looking papers, we made a dash to the Schloss to proclaim the great news.

Monday morning finally came. Every one at breakfast was seemingly very carefree, trying to give the impression that the trip was just one of the every-day events. But, secretly, excitement was running pretty high. The truth was that every one could have breakfasted at four-thirty as easily as at eight o'clock. Those who usually took two eggs decided that one egg was really enough for any one!

We arrived at the Nuremberg field at ten o'clock. The director greeted us, and we met Doldi, a pilot who inspired us at once with complete confidence. Our luggage was placed in the plane. We were allowed one bag each, but, of course, the girls paid no attention to this, and quite rightly! The three motors began to hum, and we were told we could enter. This was the cue for the brandy bottle's entrance! We seemed to differ on the proper amount for taking off! It became an entirely personal affair. A mother, in the excitement and confusion, was fondly saying good-by to her chauffeur, her children being completely ignored; two passengers were wishing each other a bon voyage! We entered the plane, and the usual politeness of "who was to sit where" began. Secretly, we all hoped for an open window. The door was closed, and we were off! In each seat, there was a map showing our route from Nuremberg to Munich. Also chewing-gum, cotton for our ears, and little paper bags. That uncertain feeling becomes quite poignant at the mere mention of these little accessories. We ascended, self-conscious smiles and sly glances were exchanged, each wondering how the others felt. A great calm seemed to descend as we reached the level at which we were to fly. This was interrupted only by occasional exclamations, "Look at that horse and plough!" "Did you see that field?" "Why do you suppose they built that road so crooked?" We settled ourselves, as one does for an ocean crossing. We followed our maps with great interest, checking off towns as we flew, when suddenly the light began to flash, indicating that we were about to land. It hardly seemed possible—there was Munich! An

Mr. Merton Powell, Mr. and Mrs. William P. Preston, Pilot Doldi, Mrs. Baldwin Preston, Mrs. Cass Canfield, Mr. Johnston Redmond, and Mr. William T. Emmet before taking off in a ten-passenger Rohrback plane for a flying party over the country of the Danube

hour had passed. Our first landing was about to happen. We strapped ourselves in, held on like grim death, as only amateurs can do. A long, gradual descent was made, we touched the ground as lightly as a feather and were rolling up to the flying station at Munich!

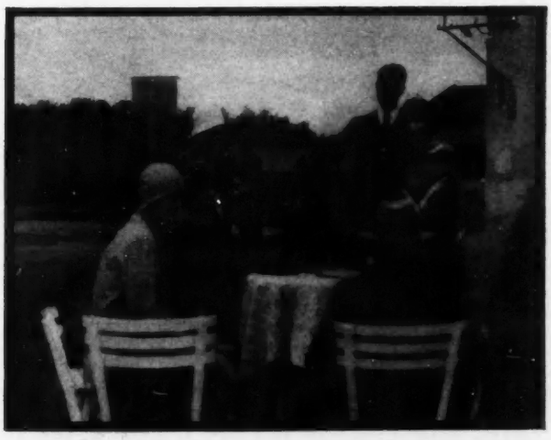
It was an inviting building, painted yellow. In front, there were tables under large coloured umbrellas, at which people were having apéritifs—what a pleasant time of day to arrive! Our radio operator, who sat in one of the front seats like the solitary chess player, had warned them of our arrival and had arranged to have motors meet us at the field. The conditions of flying that morning had been ideal, but we paid no attention to that and told one another how wonderfully we thought we had all withstood the trip! It took fifteen minutes by motor to our hotel in Munich.

The Walterspiel Restaurant was our next move. And what a place! Some one had said, "It's the best anywhere," and I am sure that is no exaggeration. We had the added joy of meeting friends there, who were forced to hear about our expedition—but people seem to listen better in Europe! Group formation broke up after lunch. Two of the higher types went to the galleries and museums, three others went to Loyden Freys to purchase Bavarian clothes, and the beer in Munich is very good, too!

Tuesday, we left for Salzburg. Naturally, we felt like seasoned flyers and could hardly wait to start. We arranged ourselves with the greatest nonchalance, but the elements began to play a game called air-pockets—a little bewildering at first and a great gamble. This had quite a sobering effect, but our flight was to be a short one, for which we were very thankful. The word Salzburg appeared under us. The field seemed very small, rather like a baseball diamond, surrounded by trees. We seemed to need all the space given us, but all went well.

There was an informality about this landing field, which was charming. One felt that the (Continued on page 102)

AT THE VIENNA FLYING FIELD

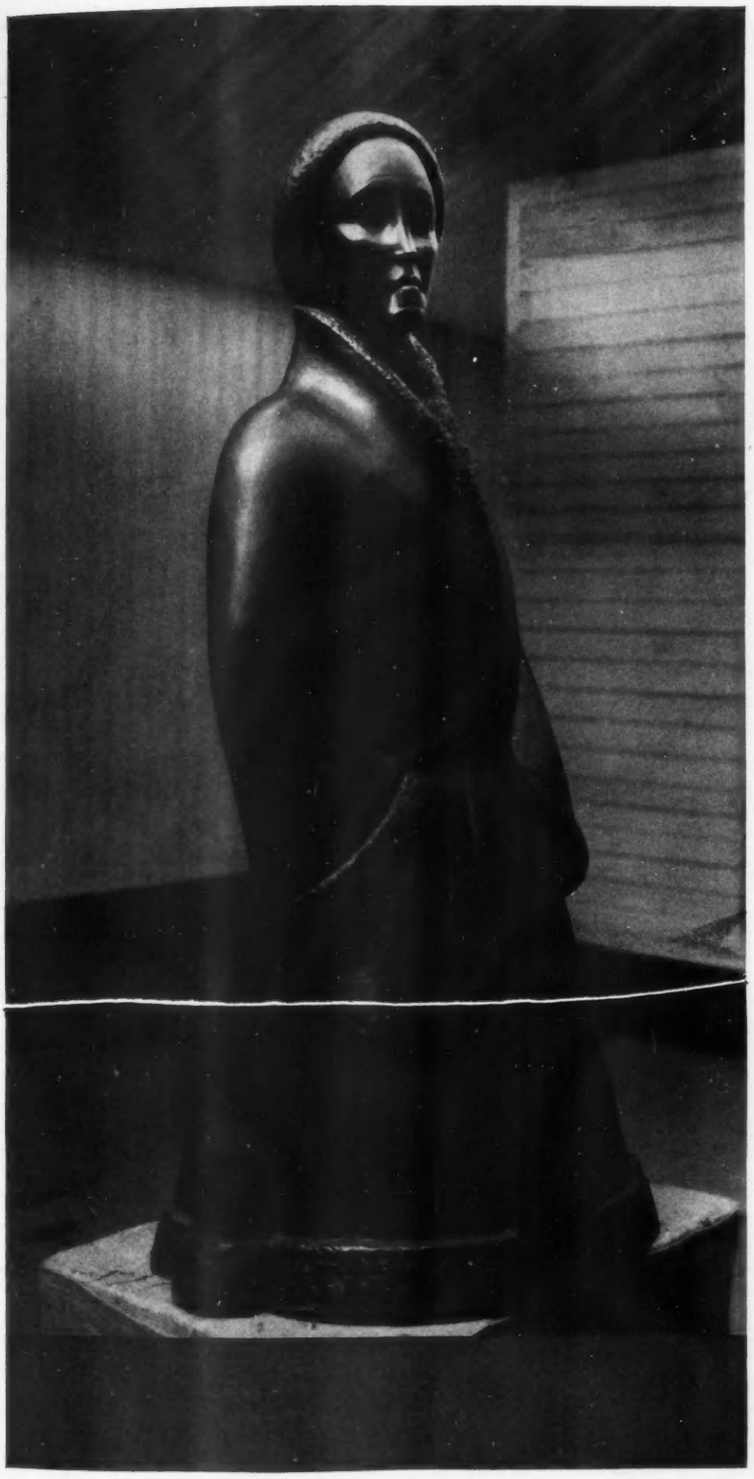


AT THE NUREMBERG FLYING FIELD

Bernès, Marouteau, Paris

CECIL HOWARD

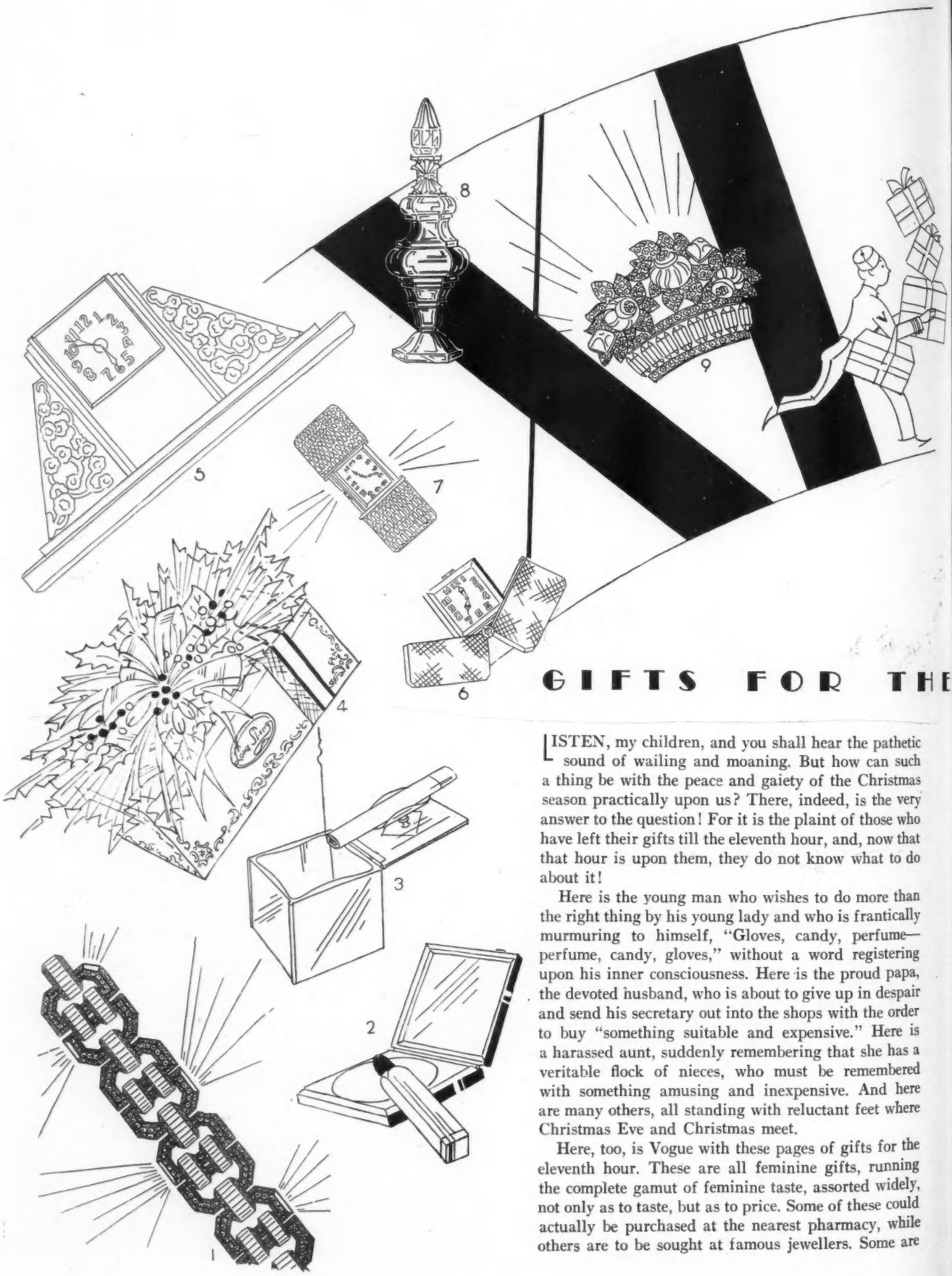
THE impression of artistic judgment and integrity, which one carried away from Cecil Howard's first exhibition at the Whitney Studio Galleries, in 1925, is strengthened by the group of portrait busts and figure studies that he will exhibit in these same galleries in January. Mr. Howard, who has been working in Paris for over a decade, is one of those rare examples of the American artist living in Europe who continues to develop his personal point of view uninfluenced by current artistic styles. One might call his work classical, if a certain literalness did not prevent its exactly fitting into this category. An essentially plastic approach to his subject gives him a preference for models that allow for rich, ample forms. Grace and taste prevent any suggestion of heaviness. The absence of marked mannerisms does not produce an effect of impersonal realism, but, rather, his work has that mysterious inner vitality that emanates from all works of art and is the essential element of style. Mr. Howard is a member of the National Sculpture Society and a Sociétaire of the Société Nationale des Beaux Arts and of the Salon d'Automne, in Paris



TO be effective may not be the aim of Chana Orloff, but effectiveness is the result she achieves. She has created a distinctive plastic style in a period when the main trends in sculpture followed Bourdelle's archaisms or Maillol's classic objectivity. This style resolves itself into discovery of plastic idiom for contemporary subject-matter. Chana Orloff is one of the few sculptors who have been able to treat modern types and modern dress plastically and without being dully realistic or superficially chic. Born in the Ukraine in 1888, she came to Paris in 1910 to study decorative design at the École des Arts Décoratifs. Curiously, for all her modern view-point, her sculpture has its roots deeply planted in Russian tradition. An exotic fantasy and a certain hieratic formalism hark back to the naïveté that no Russian artist entirely loses in his creative expression. Since she first exhibited at the Salon d'Automne, in 1913, Chana Orloff has been identified with the modern movement in France. Her recent exhibition at the Weyhe Galleries is her first American one-man show

Marc Vaux, Paris

CHANA ORLOFF

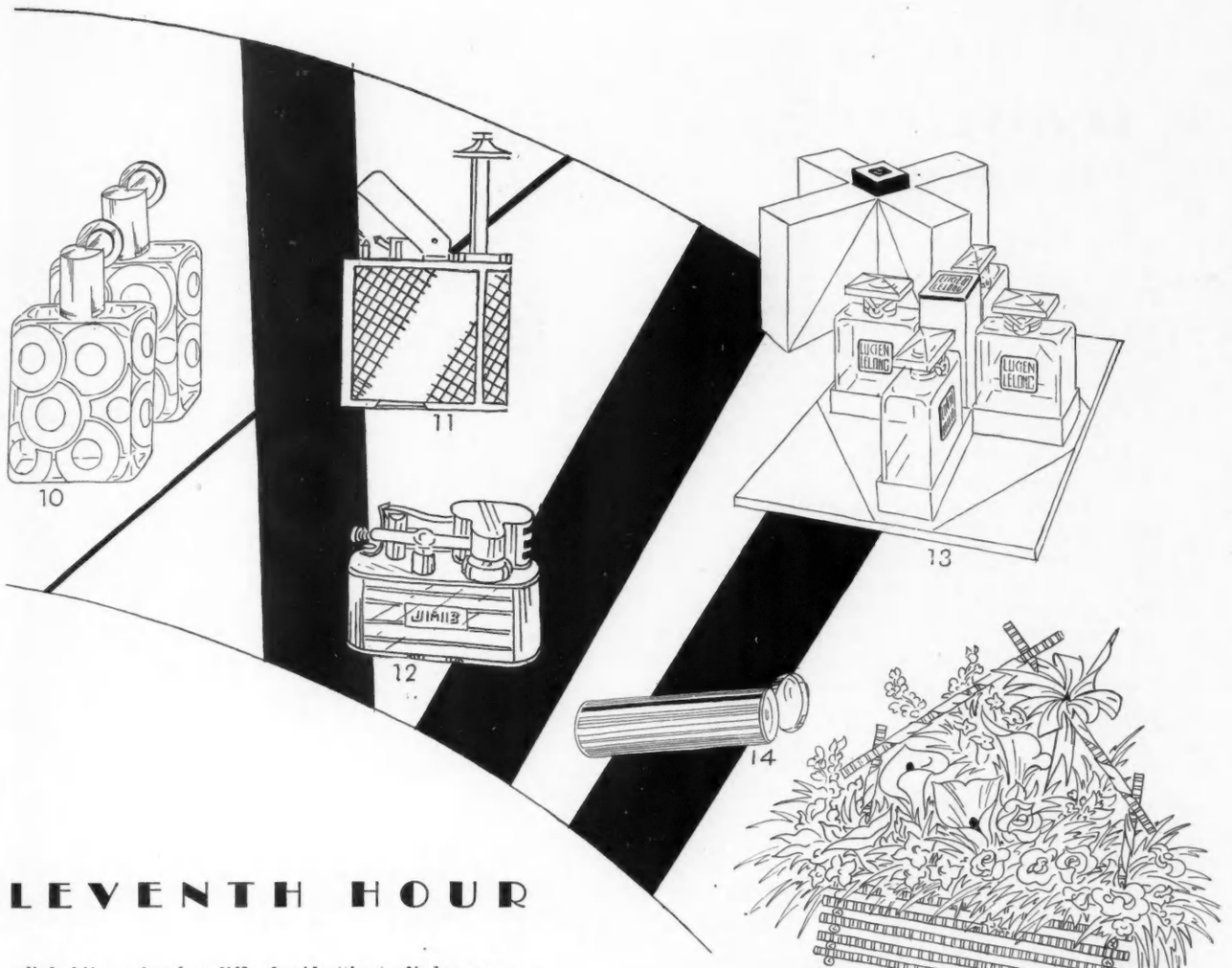


GIFTS FOR THE E

LISTEN, my children, and you shall hear the pathetic sound of wailing and moaning. But how can such a thing be with the peace and gaiety of the Christmas season practically upon us? There, indeed, is the very answer to the question! For it is the plaint of those who have left their gifts till the eleventh hour, and, now that that hour is upon them, they do not know what to do about it!

Here is the young man who wishes to do more than the right thing by his young lady and who is frantically murmuring to himself, "Gloves, candy, perfume—perfume, candy, gloves," without a word registering upon his inner consciousness. Here is the proud papa, the devoted husband, who is about to give up in despair and send his secretary out into the shops with the order to buy "something suitable and expensive." Here is a harassed aunt, suddenly remembering that she has a veritable flock of nieces, who must be remembered with something amusing and inexpensive. And here are many others, all standing with reluctant feet where Christmas Eve and Christmas meet.

Here, too, is Vogue with these pages of gifts for the eleventh hour. These are all feminine gifts, running the complete gamut of feminine taste, assorted widely, not only as to taste, but as to price. Some of these could actually be purchased at the nearest pharmacy, while others are to be sought at famous jewellers. Some are



THE ELEVENTH HOUR

little *bijoux*, for that difficult gift, "just a little remembrance." Others are gifts of rare beauty. At any rate, here they all are, and let us go round the clock and examine them. By the time you have finished, the eleventh hour will have lost its terrors.

For example, the first sketch displays a flexible bracelet of baguette and round rhinestones from Jay-Thorpe, a bracelet of great beauty and distinction. Sketch number two shows a very pleasant solution of the small gift with a difference. It is Molyneux's smart new vanity-case with lipstick to match of chromium metal—looks like platinum and will not tarnish or scratch!—, which can be obtained in shops all over the country. The small box shown in sketch number three is another most satisfactory "little" gift, since it is chic, practical, and amusing. It is intended for the bedside table, for the last cigarette at night, and, when the cigarette is finished, it can be deposited with the ashes in the glass box inside, and the lid closed down, so that there is no dead cigarette to greet the eye in the morning. This is of black enamel and comes from Stewart.

Sketch number four is the Louis Sherry Haviland box of candy, and no one can think of candy as an uninspired gift when it takes such a gay form as this. Another candy suggestion from Sherry that will prove a delight to the holiday (Continued on page 98)

FESTIVE DELICACIES OF VARIOUS LANDS

NO matter how many foreign peoples America assimilates, or how American they may become, their own manners and customs prevail with them at Christmas time, and the foods that they prefer are always procurable at particular shops, as the period of the festivity approaches.

If you are Spanish, or if you appreciate Spanish delicacies, you may find an assortment of good things, besides recipes for Spanish and Mexican dishes of which the ingredients will be sold you, at a certain delightful shop. There is even a "Bethlehem" displayed in the window—the whole scene of the Angel and the shepherds, the Holy Family and the Magi in small paper figures. Once inside, very pleasant and amusing articles meet the eye: great sausages covered in silver with scarlet stripes; wonderfully preserved fruits, pears and oranges, whole, and slices of different melons, all protected by what looks like glittering ice, but is really glacé paper. There are candied fruits, too, in tambourines instead of boxes, carrying pompons of Spanish colours, and in Lilliputian imitations of tambourines are almonds. There are charming boxes containing the nougat without which no Iberian household would consider Christmas as Christmas, and, of course, there are almond cookies. Whole guavas in bottles are a specialty, and no one needs to be told that the olive-oil of Spain has a fine nutty flavour.

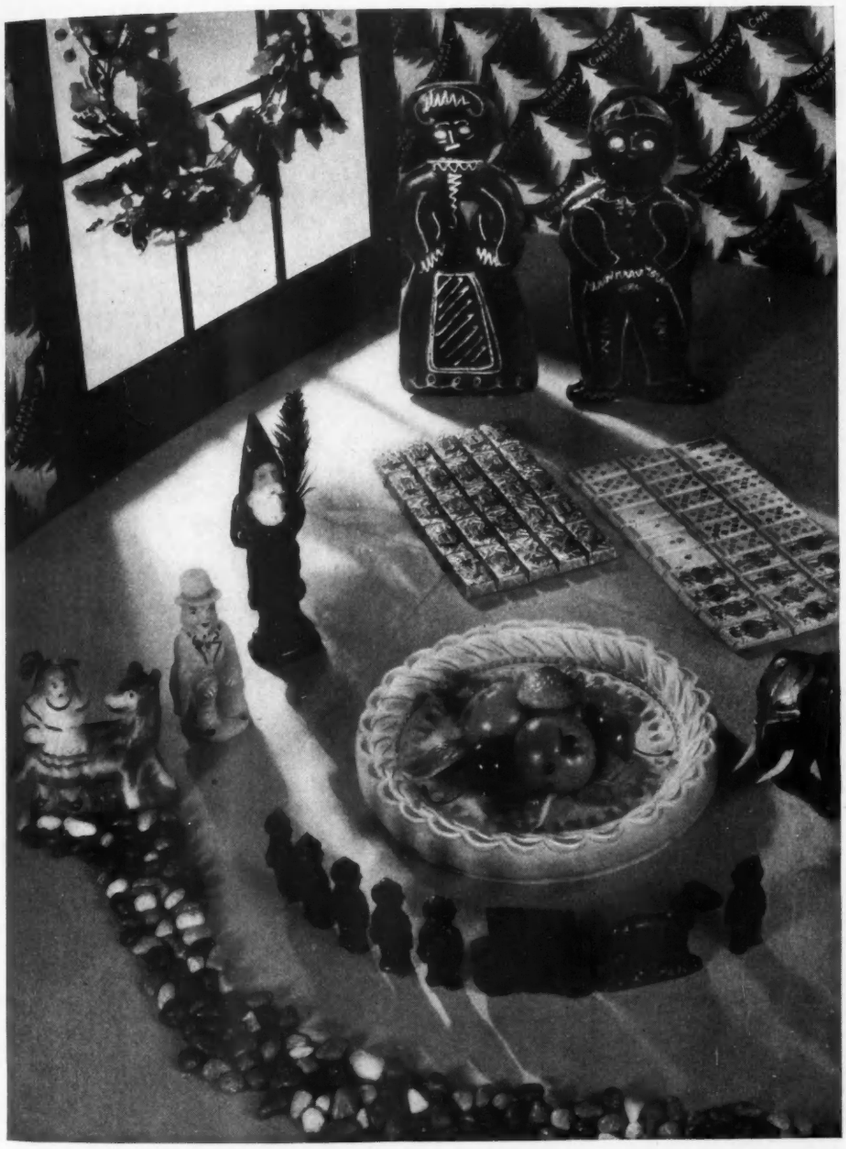
If you have any Italian blood in your veins, or even if you haven't, you may be glad to know that there are Italian shops and restaurants in New York that, at the Yule season, make special Yule logs with outsides coated with smooth brown-and-white icing, to simulate the bark of trees, decorated with brilliant trails of candy flowers, and with the middle of an extraordinary richness, a combination of luscious chopped candied fruits. But there are plenty of simple and most excellent little cakes made in the form of hearts, pink and white, and larger ones of the pink heart variety, with lace paper behind them, like Valentines, and appropriate sentiments in white sugar-lettering, which appear across the front. "A Happy Day" (or words to that effect) may also be seen on one page of an open book, of which the outer layers are white sugar and the inner strata of the candied fruit mixture. Marchpane is used to make shapes of fruits and vegetables, which are as decorative as they are delicious to those who love marchpane, and a fine, full Christmas-tree, festooned in different series of brilliant lights, and sparkling with tinsel and sugar ornaments, is illuminated for the benefit of clients.

Journeying further afield in the lower parts of the city, the particular dishes of (Continued on page 92)

Martinus Andersen

The gay tambourine (in the background of the photograph at the left) shows lovely Spanish ladies on one side and the delicious glacéd fruit that it contains on the other and dangles a flourish of festive pompons; from Victori

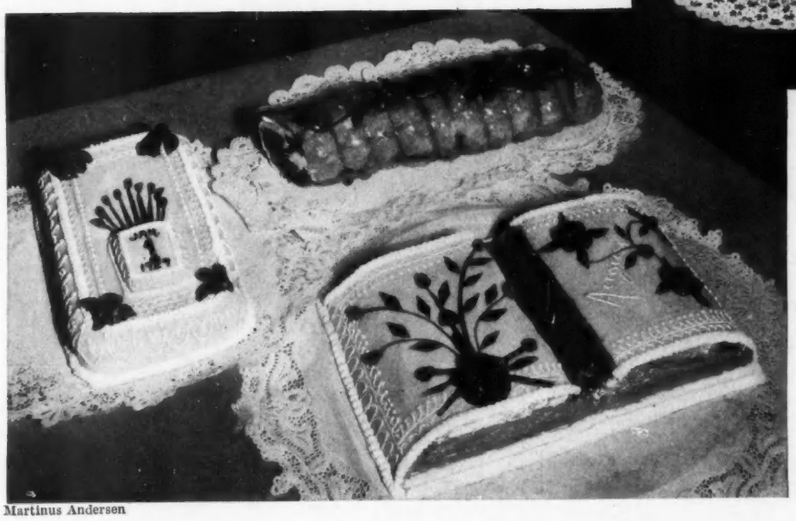
In this photograph are displayed a fragrant Spanish eau de Cologne, a baby tambourine with almonds, a rose bedecked box of nougat, and such surprising bits of preserved fruit as whole oranges and slices of melon; from Victori



At the left, the gingerbread couple, the alphabet and the playing-cards of chocolate, the chocolate Santa Claus and elephant, the elegant marchpane piece, the odd little man and the chocolate procession are all German holiday items from the Ideal Specialty Shop. Red Riding Hood and the wolf, together with the delectable path of candy stones, are from Maison Glass

The pink heart at the extreme right is an Italian holiday cake, wishing you a Merry Christmas in icing. The silver dish holds fruits and vegetables in miniature form made of Christmasy marchpane; from the Monte Carlo

In the photograph at the right are Italian cakes of great grandeur, indeed! The Yule log is decorated with flowers and filled with chopped candied fruit. The open book and calendar for the New Year also are cakes; the Monte Carlo



Martinus Andersen

Faithful to the spirit of the new mode is the négligé shown at the extreme left, which has a moulded bodice and down-in-the-back skirt. It is fashioned of pale green satin with incrustations of deep écru lace; from Saks-Fifth Avenue

For warmth and general comfort in the bedroom, the quilted coat has firmly entrenched itself into many wardrobes. This one is of turquoise-blue velvet with hand-quilting and an interesting belt of silver leather; from Jay-Thorpe

Very much in the feminine manner is the peignoir, shown at the left, which is composed of layers of pink and white chiffon and trimmed with pleated ruffles that cascade around the neck and down the front; Daisy Garson

NÉGLIGÉS LEAD A VERY PRIVATE LIFE

IN THE CHIC BOUDOIR

TEA-GOWNS OF 1930 TRAIL IN TO DINNER OR THE DRAWING-ROOM

Out of the boudoir and into the drawing-room is the step taken by the new very formal tea-gowns. One of the most distinguished is the peach coloured velvet model shown at the right, with a lace-trimmed slip; Saks-Fifth Avenue

Dignified, graceful, and supremely becoming, the Christiane tea-gown at the extreme right is perfect for informal dining at home. It is of French-blue panne velvet with a lace-trimmed slip, flowing sleeves, and a train; from Jay-Thorpe

IN THE DRAWING-ROOM

Steichen

HUNTER'S-GREEN TWEED

Smart for travel and decidedly new is hunter's-green tweed. Miss Gertrude Lawrence wears it in a four-piece ensemble with a satin blouse and figured facings and jumper, to be worn inside or outside. The Descat huntsman's hat is of green felt; costume from Hattie Carnegie

Steichen

CHIC IN TWO SIZES

Miss Pamela Gordon-Howley, the daughter of Gertrude Lawrence, is wearing a hand-made dress of crêpe de Chine, from Liberty's in London. Very striking with the mink coat is her mother's felt hat with the new chic of shallow crown and wide brim; Hattie Carnegie

Steichen

A MODERN PICTURE FROCK

YOUTH
MUST HAVE ITS WAY

IN the series of conflicts between age and youth that the world proclaims vocally, orally, and unceasingly, these days, one conflict seems to be ignored. It is the conflict between mother and débutante concerning the choice of apparel. These first cold days, it is in full battle-cry.

Is it left to the fashion writer to probe and solve? Well, then, here goes. Let's dramatize a special scene that will stand for all.

The setting is a grey salon in town. To the sophisticates, that is the classic term for a dressmaker's exclusive "show-off," which, in turn, is the youthful slang for an exhibition of new apparel.

Enter: Mother and daughter. Business of several *vendeuses* speeding towards the couple, smiling their welcome, the kind of smile that does wear off.

First remark by mother: "We would like to see some of your prettiest frocks for my daughter."

Mother and daughter sit as requested. Mother does it rather shyly, feeling that she has attracted too much attention from the rather rakish-looking young married women who are lounging forward in the fragile chairs, long cigarettes in their slim hands. Daughter does it bravely, as if bored with the performance, her side glances going slyly toward the young married women, who regard her with the special attention one gives to a possible rival entering the ranks.

A dreary wait. Then a dark-browed mannequin floats in with several undulations that no swan ever achieved. She swirls rapidly before mother and daughter as if she were practising a Spanish dance. Her face is an immobile mask. Her vacant eyes look into the future, or nowhere.

Daughter leans eagerly forward. "That's exactly what I want," she says. "That's simply swell."

A startled look on the mother's face. "That! Scarlet taffeta with those threads over the shoulders and no material over the back? And scarlet slippers with gilt heels? (Continued on page 86)

Miss Laura H. Holmes, daughter of Mr. and Mrs. Duncan A. Holmes, wears Chanel's lovely geranium-red velveteen frock trimmed with petals; from Mrs. Moss and Nathalie Slocum Miss Josephine L. Laimbeer, who made her stage début in Cole Porter's musical play, "Fifty Million Frenchmen," is shown on page 73 in Yvonne Carette's lovely white frock; Chez Ninon

Steichen

A NEW SILHOUETTE IN WHITE

SOUTHWARD

For really hot days in Nassau or Jamaica, the white crêpe de Chine tennis dress at the lower left is a smart choice; Best. Second from the left is a blue-and-white printed silk suit that would be charming to wear at the races in Havana. Its blouse is in white, with a bolero-like collar; Stein and Blaine. The Vionnet coat second from the right is of beige or white jersey and is useful ashore or on deck; Lord and Taylor. At the upper right is a smartly tailored suit of yellow crêpella for cool, bright days; Saks-Fifth Avenue

CRUISING

WHAT CLOTHES TO TAKE

Palm Beach—Wherever one goes in the South, one is almost certain to stop off at Palm Beach for a few days, at least. Life here centres more about the private pools and beaches than formerly, and the most informal beach clothes are worn practically all day. Those who are staying at a friend's house play tennis in bathing-suits and lunch in pongee or linen pyjamas, but, if one stays at a hotel or at the Everglades Club and goes to the Beach Club, more sports clothes and crêpe de Chine dresses will be needed. If the visit is made in the early part of the season, light coloured woollen dresses are useful for cool days. There are always some women who like to wear more formal costumes for the large luncheons and afternoon teas, so many include printed chiffons in their wardrobes. In the evenings, the same type of simple evening gowns being worn in New York are seen, and a warm evening wrap is needed.

Nassau—Here, one leads an informal sunburned beach life very similar to that of Antibes. The mornings are spent in bathing-suits, and the practical new beach costumes from the Riviera shown in the December 7 issue of Vogue—cotton shorts, denim overalls, sailor trousers worn with tuck-in blouses—would be perfect for Nassau also. One can lunch on the beach and afterwards play tennis in one's bathing-suit or change into a tennis dress and lunch at the club on the island. As there is a great deal of sailing done both in the afternoon and at night, when there are picnic suppers, it might be well to take some tuck-in shirts and sailor trousers. In the evening, one sees both sports clothes and simple dinner-gowns at Polly's, and formal evening clothes are needed for private dinners and dances.

Jamaica—In Kingston and Port Antonio, sleeveless sports frocks with cardigans would be a good choice for tennis and golf. There is little beach life here, most of the swimming being done in pools and at all hours of the day and night. The thinnest of thin things are comfortable in town, but, when one goes motoring, as one is sure to do over the mountain roads, one must have a warm coat like the Vionnet model shown on this page or the London Trades coat on page 75. As there is a distinct English colony life here, the atmosphere is rather more formal, and, on this account, several chiffon afternoon dresses might be included. Of course, one wants all of the evening gowns appropriate for summer nights, and a light evening wrap is a necessity.

EASTWARD

Havana—This is not a resort, but a gay Latin city with opera and races. The clothes that one would wear in New York in May would be appropriate, and the evening mode is vivid and formal. In case one is flying here from Florida for a long week-end or even a week, the airplane wardrobe might include a tweed coat with a tweed frock to match (this latter could be worn separately with a fur), a printed dress to go with the tweed coat, a sleeveless crêpe de Chine dress and coat, a bathing-suit, a printed chiffon dinner-dress with a jacket, three evening dresses, and an evening wrap of double crêpe de Chine or of some fabric about the weight of velveteen. For the evening dresses, lace, coarse net, flat crêpe, and chiffon are the best materials, as they pack into almost nothing.

Cruising on a yacht—Before planning a wardrobe, the first thing to consider is whether this is to be a real cruise or a series of visits with entertaining at various ports. When under way in Southern waters, beach pyjamas are the favourite costume with many. Of course, those who adopt this extremely informal dress for all day are more apt to be the Bright Young People, and not the older and more conservative. These latter would wear simple sports clothes and dinner-dresses and tea-gowns would be suitable for evening.

Panama—This is a port en route to somewhere else, usually either California or South America. One or two washable cotton frocks should be taken to slip on during the day, as Panama is in the real tropics. Lace, coarse net, and chiffon are the best (Continued on page 92)

At the upper left is a blue-and-white silk suit, the dress having a white crêpe top. Next is a brown tweed coat with a nutria collar and a red lining, worn over a red crêpe dress; both costumes from Stein and Blaine. The Chanel suit in the centre is of bright blue tweed with a blouse and revers of beige kasha; Madame et La Jeune Fille. The sleeveless dress is of powder-blue crêpe; Saks-Fifth Avenue. The red jersey suit has a blouse of beige or white jersey; Bergdorf Goodman. The London Trades coat at the right is of beige-and-white tweed; Best

VOGUE POINTS ABOUT CHIC DETAILS OF THE MODE

JEWELS, while important in the present mode, are only smart when worn with discrimination. It is never wise to combine real and artificial jewellery. And while some imitation jewellery is extremely effective, it must always be worn with restraint and always be a definite part of its accompanying costume. A wise woman buys artificial jewels only when she feels that she can afford to discard them very soon—in a month or so, perhaps—when their little day of glory is past. If she selects such examples as Chanel's crystal necklace, she wears it as the dominant note of her costume and omits any other sparkling accessories. If she wears several bracelets—real or imitation—on one arm, they are exactly the right kind of bracelets. Wide bracelets of diamonds and others of diamonds and coloured stones combine well, but a narrow, gold bracelet will ruin their effect. A wristwatch should not be worn on the arm with other bracelets, nor should bracelets dangle trinkets of any kind. While never in the history of fashion have women worn so many jewels, each one is selected with discrimination. One woman accents a simple dress by a necklace with two rows of flat turquoises as big as quarters set in gold and bracelets with eight rows of turquoises the size of dimes—a very decorative ensemble, worn with no other jewels.

The wearing of flowers is an art in itself. Last night's orchids on to-day's frock are just a boast. And no flowers should ever be worn as they come from the florist—with wrapping round the stems and floating ribbons. It is never in good taste to wear more than two orchids or three gardenias, and these should be guiltless of ornament—pretending that they were just picked fresh in the conservatory. One inch of wire—and down falls the pretence!

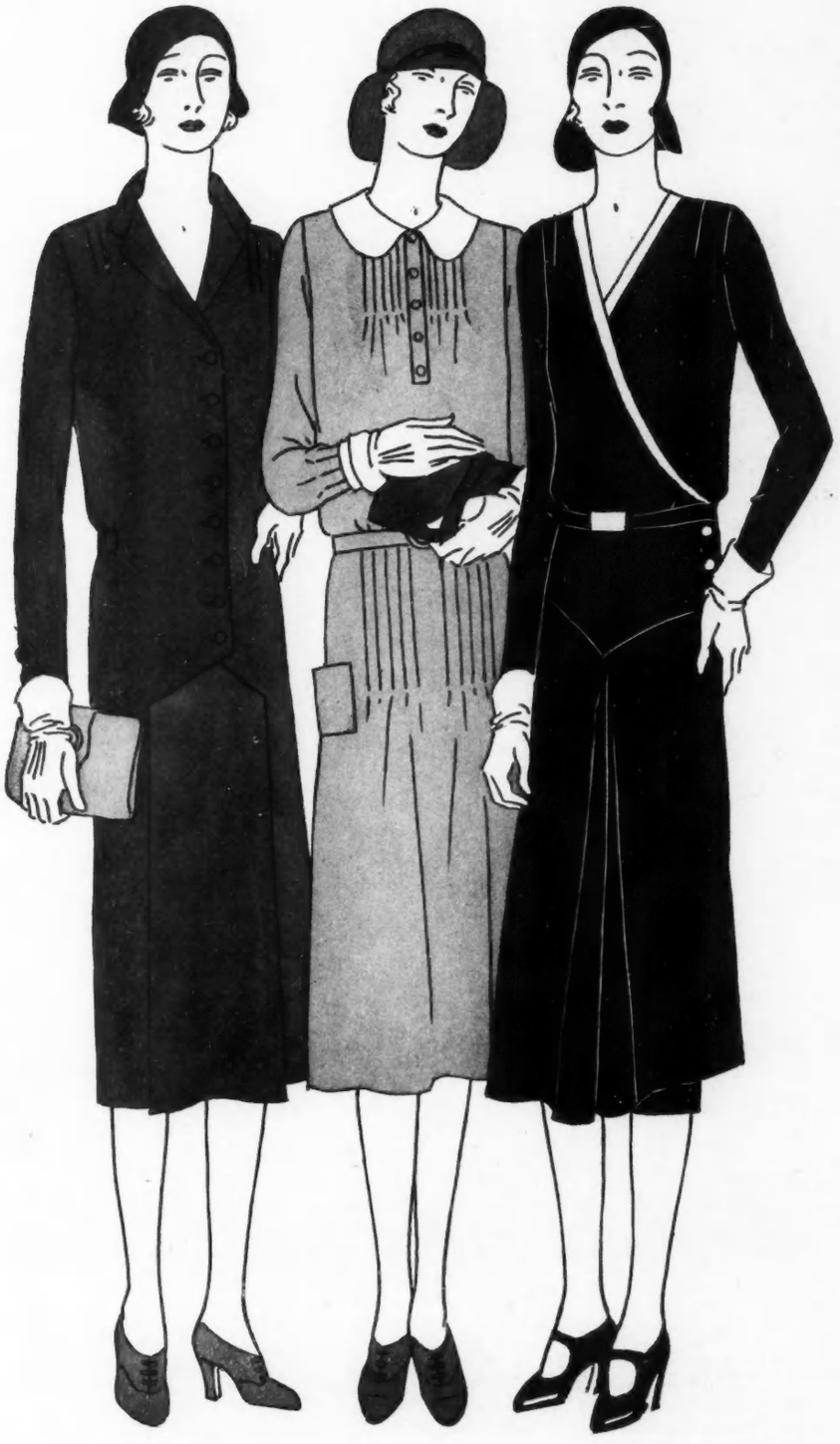
Almost every evening gown will permit two gardenias on the shoulder, but all flowers should be discarded as soon as they wilt. And any woman should run from the superfluous artificial flower as from a germ.

The well-worn statement that shoes can make or mar a costume grows increasingly true as clothes grow more specialized. In town, opera pumps of patent leather or suède are still considered smartest by many women. A very small flat bow with no ends is a flattering trimming, and cut steel buckles add formality, while, at such occasions as weddings and receptions, rhinestone buckles are effective. Thin kid shoes replace patent leather in the summer, and, for them, bows are in better taste than buckles. Brown suède shoes combine well with town clothes in brown, beige, or green and should always be worn in preference to black with any brown coat except one of mink. In general, shoes should match the accompanying coat, or, if the coat is in too unusual a colour, they should be chosen in relation to it. If a black coat is trimmed with brown fur, then, of course, the shoes may be either, in brown or in black.

Evening slippers should match the accompanying dress whenever this is possible. Crêpe de Chine slippers are smart only with dresses of crêpe, chiffon, or similar dull-surfaced fabrics—never with satin or brocade. At the moment, the smartest evening slippers are opera pumps with large square rhinestone buckles. With plain dresses, slippers may be trimmed with medium-sized velvet bows in the same colour. Black velvet slippers with large rhinestone buckles are lovely with black velvet evening dresses, but, with velvet dresses in other colours, velvet slippers are not a good choice. Untrimmed evening pumps are inclined to give an ugly line across the instep. And even the tallest woman should wear high heels in the evening, as a low-heeled slipper inevitably makes a foot appear clumsy.

Wrongly chosen gloves and hats, like wrongly chosen shoes, may spoil an entire costume. At a recent wedding in the country, while a great many women wore felt hats with brims, those who chose small wool jersey turbans to wear with their tweed suits looked more formal and, therefore, more chic. Those who wore plain suède pull-on gloves were classically correct, but those who substituted stitched, open-seamed beige gloves of suède or buckskin gave a final note of perfection to their country costumes.

In Paris lingerie, the apricot shades are being replaced by new pinks that are pale, but very pink—real "*rose-bonbon.*" A new departure is to trim lingerie with Alençon lace dipped to match the fabric. Very pale pink and pale yellow laces are especially charming, and Cadolle uses an attractive new pink-beige. In general, the lace should never be in white, except when worn with mourning. If corsets and brassière are worn, they are most satisfactory when they are in one piece or arranged to button firmly together. Round garters are in bad taste as a decoration. Far more sensible are garter belts, often only two inches in width, for women who do not wear corsets.



FROCK No. 5116—Slim and straight and simple, yet every inch a dress of 1930, is the first light-weight woollen model at the right. It has a tailored notched collar, a panel below the front closing, and a half-belt that is one of the very newest fashion features. Designed for sizes 34 to 42

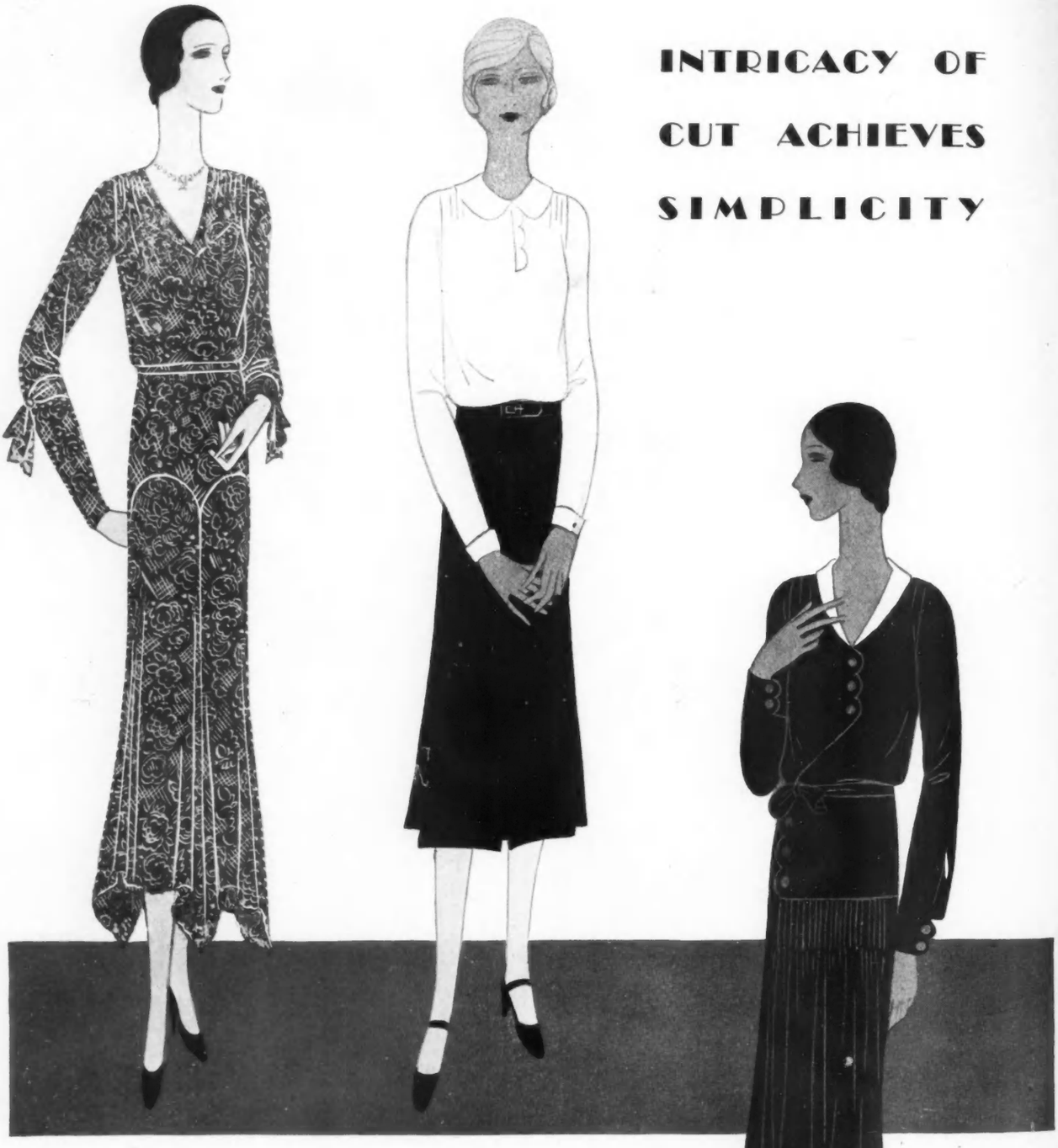
FROCK No. 5117—Now that femininity is the best policy, young moderns are affecting the quaint, old-fashioned air of the silk crêpe dress in the middle. Groups of tucks are placed below the collar and the buckled belt, while patch pockets are a practical detail. Designed for sizes 14 to 20

FROCK No. 5118—A white silk piqué collar follows the surplice line on the well-cut and becoming frock of crêpe marocain shown at the extreme right. The wrapped skirt has a circular front section and a V-shaped yoke that buttons smartly at one side. Designed for sizes 34 to 46

DESIGNS FOR PRACTICAL DRESSMAKING

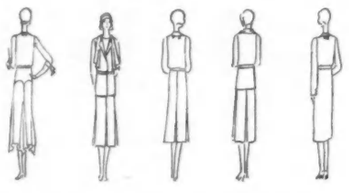
THE NEW MODE IN SIMPLE TERMS

INTRICACY OF CUT ACHIEVES SIMPLICITY



FROCK No. 5120—The frock of lace flouncing above may be worn at home in the afternoon or for dinner when the men do not dress. The sectional skirt ends in points, and there may be a scarf collar. Designed for sizes 14 to 20

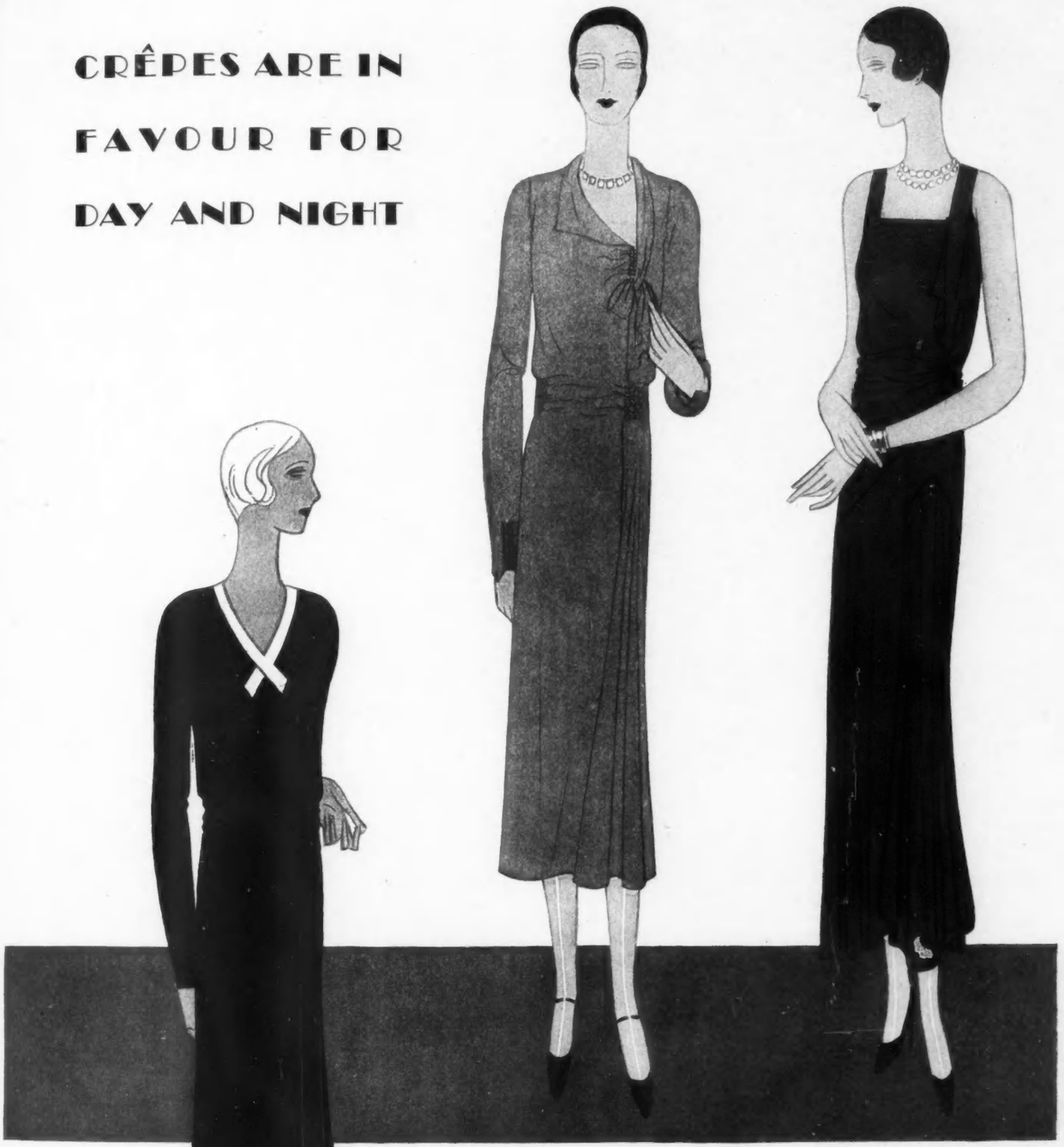
JUNIOR MISSES' ENSEMBLE No. 5125—The basket-weave coat and skirt and the flat crêpe blouse of the suit in the middle above, form a smart costume. The jacket appears next to the left in the row of small sketches. Designed for sizes 13 to 17



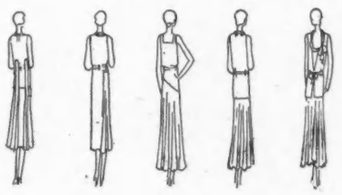
FROCK No. 5119—At the right is shown a very chic version of the useful flat crêpe frock to wear under a fur coat. Scallops trim the blouse, the cuffs, and the yoke of the skirt, and the belt is adjustable. Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING

CRÊPES ARE IN FAVOUR FOR DAY AND NIGHT



DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 5114—Silk piqué is a smart trimming on the silk crêpe frock at the ieft, which has a skirt pleated in groups with tab extensions overlapping the blouse. Gathers indicate the normal waist-line. Designed for sizes 14 to 20

FROCK No. 5115—An applied godet at the left-side front and the right-side back gives distinction to the flat crêpe frock in the middle, which has a scarf collar. Shirrings indicate the normal waist-line. Designed for sizes 34 to 42

DINNER-ENSEMBLE No. 5121—Semi-sheer crêpe is used for the dinner-frock at the right, which has a belted jacket. A circular godet is set on at the left side, and a jabot falls from one shoulder-strap. Designed for sizes 14 to 20

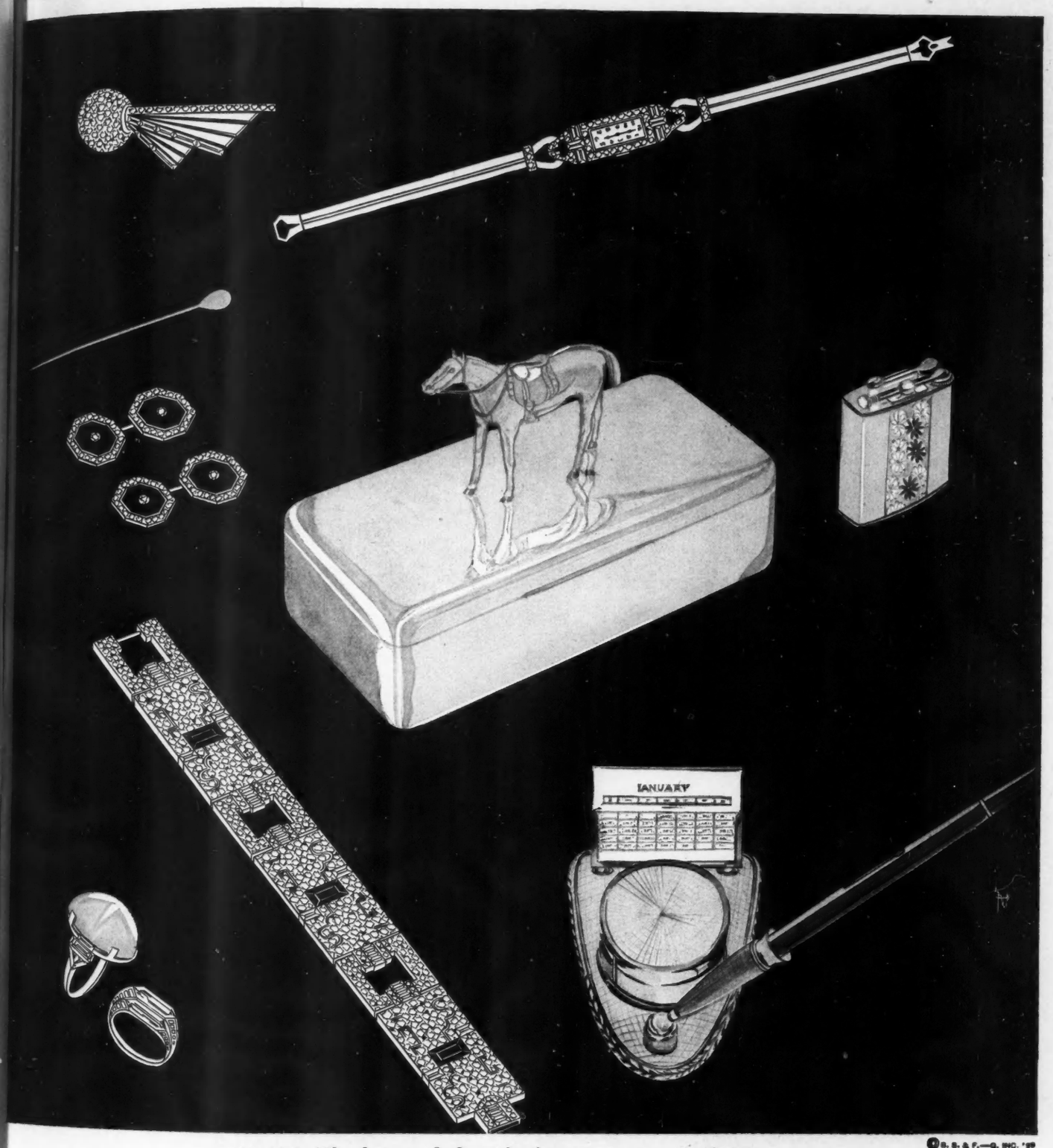
COAT No. 5113—Cheviot is used for this full-length slightly fitted coat with chic princesse lines, which has plain sleeves and a straight trim collar. Designed for sizes 14 to 20

COAT No. 5113—The long tailored coat at the left is shown here developed in broadcloth with the addition of a galiak scarf collar and applied cuffs. Designed for sizes 14 to 20

SUIT No. 5112—The tweed suit at the right has a coat with either a notched or a scarf collar, and the skirt is panelled in front and back, with tabs in front. Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING

SCARFS TRIM EVEN VERY TAILORED COATS



B. S. & F.—G. INC. '29

GIFTS • *The leaves of the calendar turn toward Christmas—and the world's imagination centers around gifts. For lasting beauty, there never has been anything more cherished than the gift of fine jewels or precious metals from institutions famous for both.*

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DESIGNS FOR PRACTICAL DRESSMAKING

FANCY-DRESS COSTUME No. 5122—This gallant of the Spanish Renaissance has a rich costume consisting of satin trunks and doublet with lace frills and gold braid and a velvet cape. Designed for sizes 34 to 42 chest

FANCY-DRESS COSTUME No. 5124—Beatrice d'Este and Lucrezia Borgia wore dresses very like the one at the left, of upholstery brocade with a bodice trimmed with satin and braid. Designed for sizes 32 to 38

FANCY-DRESS COSTUME No. 5123—This dress evokes the ladies of the court of Francis I. of France. The velvet skirt has a brocade panel, and another brocade is used for the sleeves. Designed for sizes 32 to 38

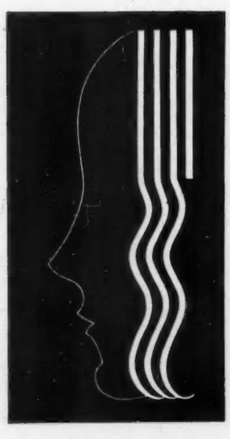
FOR THE BEAUX ARTS BALL

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 98

Maintain your Wave all through the Year

The woman whose winter is spent in Havana, Palm Beach or cruising in southern waters has a special problem —— *her hair!* ..... For her, smart hairdressing shops here, as in London and Paris, have evolved a special technique— *the Eugène Selective Permanent Wave* ...

They maintain her lovely hair at a constant level of perfection with two or three Eugène Waves per year ..... They wave new, straight hair as fast as it grows in—without waving over the waved hair! And *the Eugène Sachet is the Secret!* Your skilled waver selects Eugène *Rewave* Sachets with partially perforated steamtabs. *(See Sachet illustration.)* The steaming is confined to those few new inches of hair in contact with the perforations. The remainder of your hair—the wavy portion—is protected by the impervious, steam-tight, unperforated surface of the Eugène Rewave Sachet.



If you are interested in the beauty and the comfort of a Eugène Wave all through the year, go to any of the better shops and ask for it. Prices for Eugène Rewaves are the same as for original waves... We will gladly send you a sample Eugène Rewave Sachet for your information, together with our interesting new gallery of wave portraits, "The Eugène Beauty Book." Write for it today ..... Eugène, Ltd., 565 Fifth Avenue, New York City ..... London, Paris, Berlin, Sydney.

eugène

PERMANENT WAVES

© Eugène, Ltd., 1929

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Catalina's Exclusive Creation

Catalina inaugurates a superior type of hat . . . a woven body ingeniously manipulated into soft, form-fitting drapes . . . the acme of style and comfort . . . a glorious selection of tailleured silhouettes . . . sport motifs and dress styles. At your favorite shop now.

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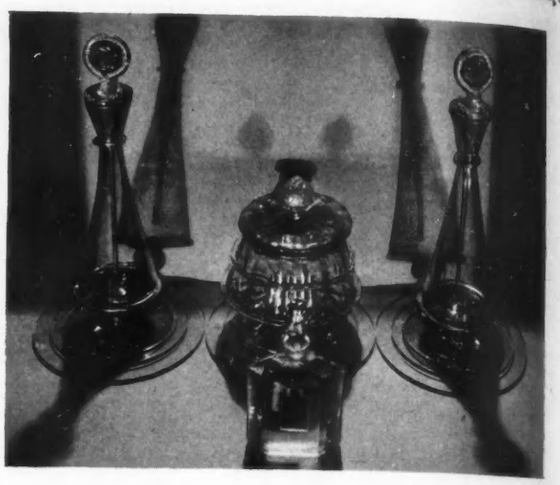
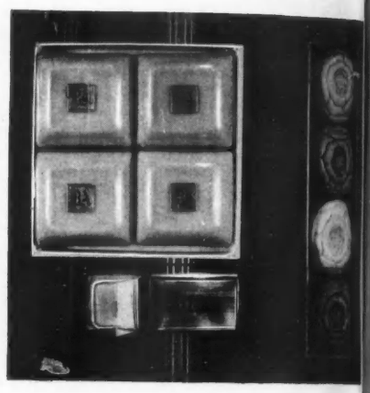
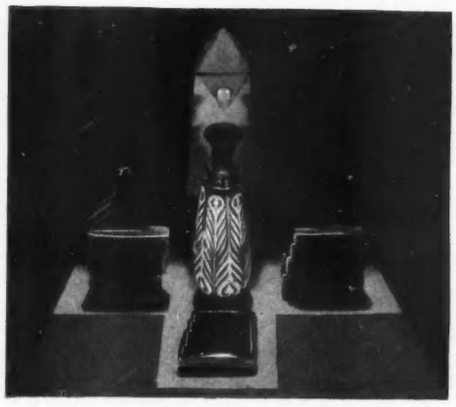


GIFTS FOR THE DRESSING-TABLE

The scent bottles with long droppers and the powder jar shown above are of orchid glass. The perfume is Chéruit's new "2 à 2," in a crystal flacon; from Stewart



Roger and Gallet's wafer-thin double vanity-case (right) has a cleverly devised opening. The "B. A." soap and the "Bubble" soap in rosebud shapes are from Altman



The Denney and Den-
ney "step" vanity-case
are green, silver edged
in single or double size
Edouardo's exotic per-
fume, "Nuit Divine,"
in a Baccarat bottle

The new French per-
fumes below are (left
Marquis de Elorza's
"Marche Nuptiale"; Ro-
sine's "Sayka Mouni"
and Volnay's "Geranium
des Iles"; from Stewart

Martinus Andersen

A SOUTHERN MODE SO EXCLUSIVE IT CANNOT BE "SHOPPED"!

THIS year of grace marks the return of grace to the Southern mode ...it is literally a mode made to order for Stein & Blaine!...and it culminates in such a mode as only Stein & Blaine can make to order!...a mode that is simply gorgeous whether gorgeous or simple...striking whether casual or formal...lovely with the allure of an artistry that is inimitable...and revealing a beauty of coloration unique and incredible...a treasury of gossamer textures vanishing into a mist of chiffons brilliantly hand-painted with tropical flowers! ...dramas of beauty on backgrounds of dream!

Stein & Blaine INC.

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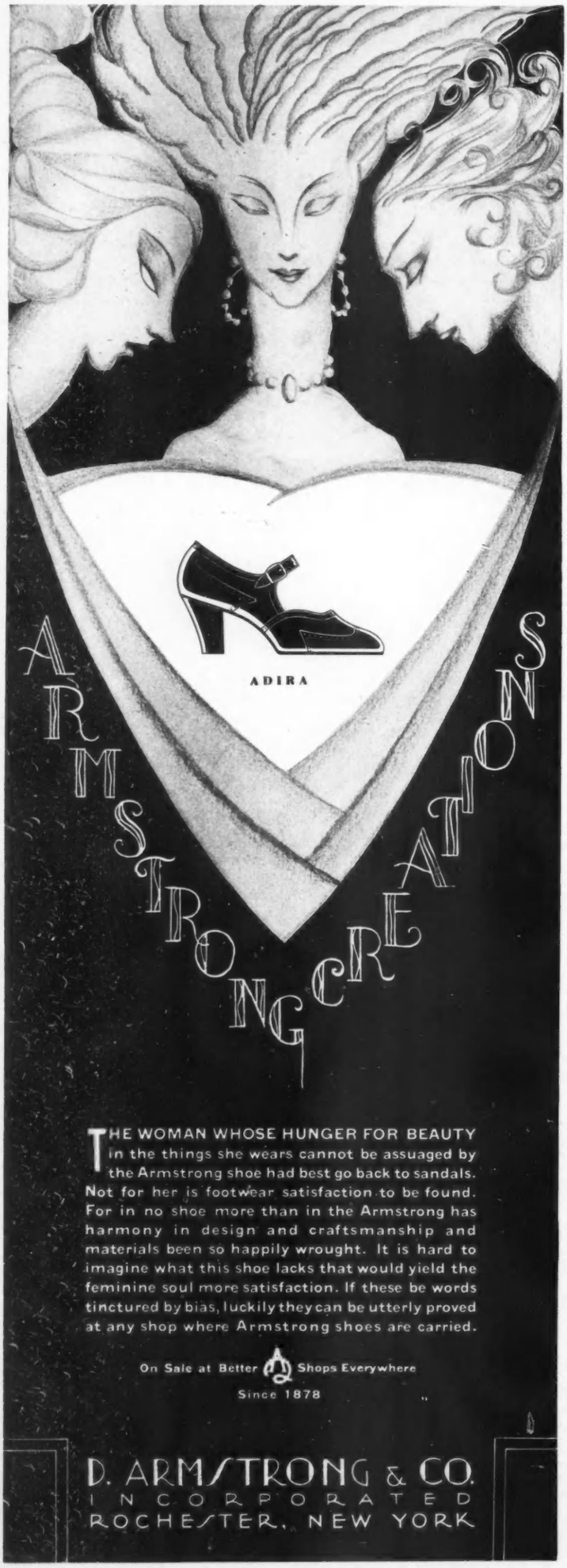

ADIRA
ARMSTRONG CREATIONS
THE WOMAN WHOSE HUNGER FOR BEAUTY in the things she wears cannot be assuaged by the Armstrong shoe had best go back to sandals. Not for her is footwear satisfaction to be found. For in no shoe more than in the Armstrong has harmony in design and craftsmanship and materials been so happily wrought. It is hard to imagine what this shoe lacks that would yield the feminine soul more satisfaction. If these be words tinctured by bias, luckily they can be utterly proved at any shop where Armstrong shoes are carried.
On Sale at Better Shops Everywhere
Since 1878
D. ARMSTRONG & CO.
INCORPORATED
ROCHESTER, NEW YORK

YOUTH MUST HAVE ITS WAY

(Continued from page 72)

Why, my dear, it looks like—like—a movie queen, not a débutante!"

Girl, excitedly: "But, mother, that's the way all of us want to look. I'd just love to copy all the gowns Greta Garbo wears. All the girls are crazy about them. Please, mother, don't be Victorian! None of us want to look like Lillian Gish. And those earrings would be great for my first dance!"

Mother, firmly: "You'll wear a girlish white picture frock at your coming-out dance and the first ball. That's determined." She turns to the attending *vendeuse*. "Will you show us a white frock, please, suitable for a young girl?"

There is a rapid consultation as of English sparrows fluttering over crumbs. In comes a mannequin exhibiting a frock that embodies a French designer's idea of a young girl's white frock after she'd been romancing in the Bois on a summer afternoon, picking daisies.

Mother, delightedly: "Lovely! It's so simple, yet refined. Just the kind of gown your Aunt Eleanor and I made our début in."

Girl, registering despair: "For Heaven's sake, mother, what are you trying to do to me? Plaster me against the wall so that no one can pry me out! Father couldn't buy a boy to take me in to supper if I wore that frock out of the attic! Mother, please, let me come here alone and choose my clothes just for this season, and I'll let you get me anything you like for next winter."

Mother, sighing: "But, my dear, a young and pretty girl—"

Girl, interrupting: "Oh, Lord, mother, don't call me that! The sweet sixteen stuff is beyond endurance. And to be pretty is to be finished before one begins. Just let me tell you the frocks I want as the models go by."

As another mannequin moved forward, as though to make her curtsy to Mary, Queen of England, mother and daughter see a young girl, obviously a débutante, enter the room quietly and slip into a corner chair. She wears a Chanel coat of brown tweed-like cloth, from the shoulders of which hangs a short Persian lamb cape in the exact tone of the fabric. The waist-line is sharply belted, throwing into relief the slim outline of her body against the quaint, youthful cape.

Mother and daughter also see the eyes of the young married women leave the gorgeous mannequin pirouetting before the chairs, and they know that those uniform eyes convey every modulation of the girl's costume into those active brains, and the diagnosis is "Perfect."

The girl in brown glances negligently at the mannequin as she swirls before her, wearing a frock of black stiffened net of coarse weaving that swish-swishes against her insteps; at the immense fan of bright blue mousseline feathers, the massive necklace and bracelet of gorgeous crystals that Chanel sponsored. Her eyes reflect neither desire nor appreciation.

But the young married women sit up straighter. They puff more nervously on their elongated cigarettes and ask the mannequin whose frock it is — Patou — Chanel — Vionnet — Maggy Rouff—Augustabernard—?

Girl, happily: "I just must have that frock and jewellery. They're great!"

Mother, uneasily: "But surely not that fan?"

Girl, impressively: "Precisely the fan—that does the trick. Paris has revived the big fan and the small muff. Surely that's Victorian enough."

Mother, firmly: "It is too conspicuous and not young enough."

Girl, pleadingly: "Now, don't! I must look twenty-one, at least. Boys hate the baby flock. And I'd rather be as ugly as a mud turtle than be *pretty*. It's just that kind of costume that brings the stag-line to "break" every dance."

Mother: "Why is the stag-line important?"

Girl, amazed at such ignorance: "It's the débutante's white hope; the centre of their universe; if they break it, they've won the victory; if it stands stubborn and unyielding, a débutante had better take up charity work at once."

Mother, appalled: "You mean that you have to attract their attention to get them to dance with you?"

Girl, dramatically: "You have to flag them with something conspicuous. Some startling gadget or wild frock; something to make them know you're willing to have a good time. A red gown and red slippers always do it, if the girl knows how to carry them off."

Girl, again, eyes glistening: "What a peach of a green tweed outfit! That speckled-trout suit with the flaring peplum like those temple bells we saw in India. And that green felt hat with the flaring points at the side, cocked upward over one eyebrow. It gives one such a superior look. It'll be a knock-out at the Colony restaurant for lunch."

Mother, slightly cynical: "There won't be any stag-line there to flag."

Girl, patiently explanatory: "There'll be the most critical group of young married women there to appraise me and pass on the good or bad word. It's their parties I want to go to."

Mother, regarding the girl in brown: "She doesn't pay any attention to these gowns you pick out. See! She's choosing that plain frock of black tulle that touches the floor. That's the loveliest black gown I ever saw. It will be perfect against her pale hair and white skin."

Girl, impatiently: "Oh, when a débutante wears black, mother, it should be 'fast black.' Not that demure thing, as though you were wearing a kind of third mourning for your husband's sister; something you didn't want to do, but had to for his sake."

A slight stiffening to attention goes through the groups in the grey salon.

Madame, the owner, was entering. She wore the frock that Chanel herself had worn in Paris. In addition, she wore an air of authority. First, she went to the girl in the corner chair and spoke to her, cordially approving of her choice of the black tulle. "A perfect type of black frock. It is from Chanel" was what mother and girl heard her say.

Then she approached the chairs of our two combatants. Sitting down beside them, she gave the cachet of distinction. Every one in the room instantly knew that in those chairs sat IMPORTANCE.

The two turned toward Madame vividly, as though the Judge had entered Court to render a verdict.

Mother, appealingly: "My daughter bewilders me. She wants the most conspicuous frocks here for her début."

Girl, also appealing: "Mother wants me to look like a Victorian! She even wants me to wear a babyish white picture frock at my ball."

Madame smiles indulgently. She is so familiar with the autumnal struggle between mother and daughter!

"I think I can please both of you," she says, placatingly, but with an air of assurance. "I can take the best of what each of (Continued on page 90)

Extending the Limits of Man's Opportunity

● Only a few generations ago the life of man was circumscribed by his own physical limitations . . . the dexterity of his fingers, the strength of his back, the speed of his limbs, and the labor of domestic animals. . . . The interchange of commodities was slow, difficult. There were no good roads, as we know them today, nor any way to travel swiftly, surely, over these roads. The deeply rutted wagon trail was a long, hard trail. . . . Though boundless acres were all about, it was only the adventurous few who traveled far. Many a man lived and died without ever having been more than fifty miles from home. . . . Then was born an idea that was destined to reshape the frontiers and the future of the entire country—the idea of making a small, strong, simple automobile so low in price that it might be placed within the means of all the people.

● THE coming of this new means of transportation not only changed the industrial life of the nation, but helped to change the private lives of every one for all the generations to come.

It leveled hills, extended horizons, created new opportunities, furnished the means to earn more money and to enjoy the leisure which that increased income should bring.

In creating and building a small, strong, simple automobile at a low price, and in using it, man became accustomed to thinking of machinery as a servant. He made power work for him.

More and more as time went on, in industrial plants and on the farm, heavy labor was taken off the back of man and placed upon the shoulders of the machine.

The Ford moved everywhere, blazing the way over miry roads and rocky mountain trails, through gumbo and sand, creating a rising demand for swifter, smoother travel that resulted in the construction of hundreds of thousands of miles of cement and macadam highways reaching to all parts of the country.

The benefits resulting from the introduction of the low-priced automobile have done more than perhaps any other single thing to increase the standards of living and to make this a truly united country.

All the people are blended together by the flexibility and swiftness of automobile transportation. The prairie farmer, the industrial worker, and the city business man are governed by similar impulses, similar tastes, similar demands upon highly specialized machinery to serve them.

● This civilization can show no greater example of disciplined machinery than in the operation of the Ford Industries. The great miracle is not the car, but the machines that make the machine—the methods that make it possible to build such a fine car, in large numbers, at a low price. Craftsmanship has been put into mass production. Millions and millions of parts are made—each one so accurate and so exactly like the other that they fit perfectly to the thousandth of an inch when brought together for assembly into complete units.

Men by the thousands and the hundred thousand are employed at the Rouge plant alone and there are hundreds of acres of plant equipment. Yet the purpose today is wholly the same as when the equipment of the Ford organization was housed in a single small building.

Everything that has been done has been done to give further scope and expression to the Ford Idea.

● That idea is not merely to make automobiles—not merely to create so much additional machinery and so many millions of additional horse-power—but to make this a better world in which to live through providing economical transportation for all the people.

For that purpose the first Model T was made twenty-one years ago. For that purpose the new Ford is made today. In 1929, as in 1908, it is again helping to reshape the frontiers and the future of the country and to further extend the limits of man's opportunity.

Ford

FORD MOTOR COMPANY
Detroit, Michigan

Rollicking
Chateau Winter Sports
..*in old* QUEBEC

FUN-MAKING begins at the very doors of the Chateau. Ski-parties, afoot or in sleighs, start from its medieval courtyard. Skating reigns on Dufferin Terrace under its windows . . . you ice-waltz at night to music from the hotel. Hockey-matches, curling-matches are held close by in covered rinks. The Triple Chute Toboggan flings you off into space from the King's Bastion and floats you to rest at the very doors of the Chateau winter-sports room. The torchlight parades of the *raquetteurs* clubs gather in the *Place d'Armes*. The new Québec wintersport club is just around the corner. Plan yourself a rousing winter holiday now . . . savor the delicious cuisine, the solid comfort, the gracious service of this perfectly-appointed world-hotel.

Chateau Frontenac

Expert wintersport instructors . . . kit rentable or buyable in city . . . through express service from New York and Boston . . . reservations at Canadian Pacific, 344 Madison Avenue, New York; 405 Boylston Street, Boston; or write Chateau Frontenac, Québec, Canada.

CHIC FOR THE SCHOOLROOM

FROCK No. 3010—The skirt of the wool crêpe frock at the right is pleated in front, and the shaped collar may be omitted. The sleeves are set in. Designed for sizes 8 to 14 years

ENSEMBLE No. 3012 Gingham is used for the frock and jacket second from the right. The pleated skirt has a deep yoke and suspenders. Designed for sizes 8 to 14 years

FROCK No. 3009—Inverted pleats from the shoulders in front and from the neck in back trim the one-piece wool jersey frock at the left. Designed for sizes 8 to 14 years

FROCK No. 3011—The little gingham bloomer frock second from the left is shirred onto a shallow yoke and may have long or short sleeves. Designed for sizes 2 to 8 years

LUXURIOUS TRANSPORTATION

PACKARD luxury has never been more apparent than in the new series Packard Straight-Eights recently introduced. The three complete lines—Standard, Custom and De Luxe—have all been still further refined and improved, in motor, in chassis and in body.

The characteristic grace of Packard lines is retained, for Packard does not depreciate cars in the hands of owners by radical and unnecessary changes. But the new cars are outstandingly more comfortable, more convenient, more luxurious than ever before.

And as a further advance in truly luxurious transportation, Packard has added to all three lines a practical and beautiful new model—the Five-Passenger Coupe.

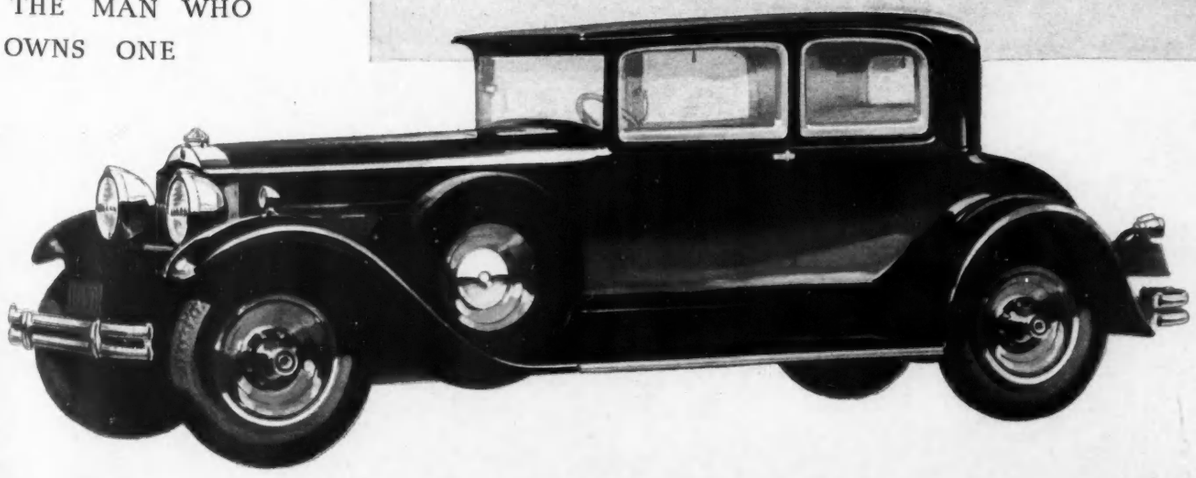
This car, pictured below, makes available for five the luxury of seats arranged well forward on the chassis—and at no sacrifice of roominess or comfort. Ample luggage space is provided at the rear.

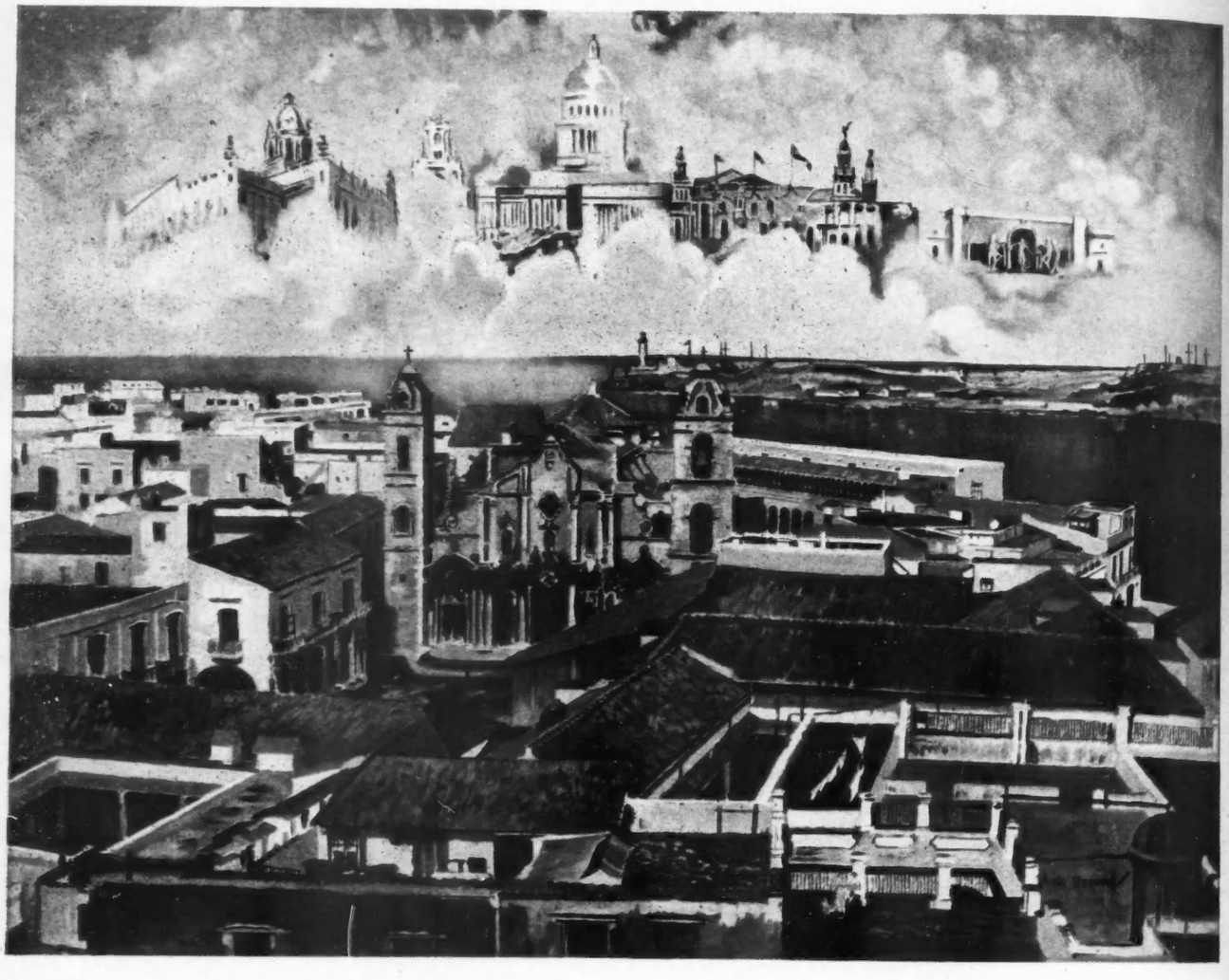
In the Custom and De Luxe lines, as well as in the Standard line, a Five-Passenger Sedan has now been provided—to meet a growing demand for this model on the longer wheelbase chassis. Packard dealers everywhere are displaying the latest Packard Straight-Eights.

The smoothly gliding gondola, rich with silken hangings and gold embroidery, has long typified in song and story the height of Venetian luxury in transportation

PACKARD

ASK THE MAN WHO OWNS ONE





HAVANA

Here's a trip abroad— not far away—not too expensive

WHEN winter comes, the travel-wise start south to Cuba. Here is the one winter resort that offers *all* the modern pastimes of the complete vacation—*all* the benefits of travel in the bracing sunshine of the tropics—with the *added* pleasure of an environment that is entirely foreign—different—a thorough change of scene which means a complete getting away from the things you're tired of and carries you into the sparkle, the freedom, the fascinating atmosphere of the old world. They're coming now, by train, by highway, by water, by air, to the pleasures, interests and new experiences that characterize life in the "Pearl of the Antilles" . . . Havana has earned the reputation, "Smartest City in America." Out of this setting of early Spanish colonialism has risen an ultra-modern metropolis of a half-million persons, with every facility for accommodating and entertaining its throngs of winter vacationists . . . deluxe hotels, grand boulevards, the gorgeous Prado, imposing theatres, the opera, broad highways radiating for hundreds of miles through scenic countryside . . . brilliant social life and every summer sport that's known to the out-of-doors—golf, tennis, polo, hunting — deep sea fishing, swimming, yachting — horse racing at famous Oriental Park—the thrilling jai-a-lai, fastest of games—every sport doubly delightful in entrancing tropical surroundings. Here are new health and new pleasures for all the family. (There are good American day and boarding schools for the children). Here is mental rejuvenation for the American business man; a radical change from the routine . . . an opportunity to *forget* business, with the comfortable knowledge that if need be, a phone call can bring him quickly back to his desk. Plan *now* to visit Cuba, the *ultimate* in winter travel! : : :

For information, etc., any travel bureau, any railroad, steamship or airplane ticket office or the National Tourist Commission, Havana.

FIRST—wash the years away—

Actually, as simple, as swift, as startling as it sounds . . . with nothing more than this famous new cream—and plenty of cool water. For after years of research, Pinaud has compounded in this one silken cream elements that set to work like a whole corps of swift deft experts . . . cleansing . . . suppling . . . toning . . . then washing away *with all the clogging, aging accumulations gathered from your skin . . . literally washing the very years themselves away—*

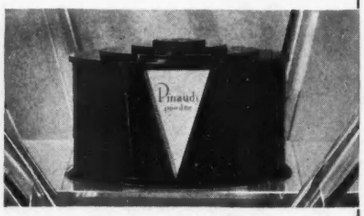
now—not just a powder-coating but an invisible film of beauty which is you!

Now—*without* astringent, *without* additional powder-base—a touch of Pinaud's new Powder—that almost incredible powder specially blended for your individual type of skin . . prepared—not in one gradation, but in *two:* Type 1, for the skin inclined to oiliness, Type 2, for the skin inclined to dryness. The result? At the first touch of your puff Pinaud's powder imparts—not just an obvious powder-coating, but an exquisite invisible film . . . so clinging, so enchantingly a part of *you,* you will never want any other powder to touch your cheek. Never, never have you looked so radiant—your skin so delicately brilliant, so velvet-smooth. And—since who knows better than Pinaud the requirements of the busy woman of today!—this new loveliness will last and last—indoors, outdoors—incredibly, indefinitely.

Try both of these amazing new achievements by Pinaud before another day is past. You will find both Pinaud's Cream and Pinaud's Powder at your favorite drug or department store.

© Pinaud, 1929

Lightly, swiftly spread PINAUD'S CREAM *on your face. Then, in clear water,* wash it away. *Magically—it cleanses, supples, tones.* NOW—



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Choose your personal craft from this, the greatest line ever offered the boating world. From nimble runabouts to stately cruisers, every modern development has been included. Here is swift luxury, style and distinction in watercraft. Here you will find the boat you want. The one you have always wanted. Chris-Craft merchants will explain them all to you or you may see them at the New York Motorboat Show, January 17-25. Illustrated literature may be had by writing us.

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Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats

YOUTH MUST HAVE ITS WAY

(Continued from page 86)

you wish and make a delightful whole of it. Not since the War has such compromise been possible."

Mother, sighing contentedly: "I suppose you have to do this every day," she says, "so I put it all in your hands. Do these family discussions go on every season?"

"Yes," Madame answers. Her eyes glance over at the girl in brown, whose quietness is not misleading, because the skill of assembling a costume in which each detail is dovetailed into the others with super-taste never escapes the sophisticate's eye. "Very infrequently," Madame says, "there comes a girl whose taste gives me the joy that one artist offers to another. There sits one. Already, every one says she will be one of the most popular débutantes. She knows the skill of omission, which is one of the rare talents in the realm of clothes."

Mother, fluttering with victory: "There!" she says triumphantly to the daughter. **"But," she adds almost** apologetically, "I did tell my daughter that she mustn't wear black this year."

"If chosen with discrimination," Madame avers, "an occasional black frock is suitable for the débutante. Not lace or satin or velvet. Not the thick fish-net weave, nor the limp new-fashioned tulle, or even chiffon. But the old-fashioned crisp tulle that has always represented youth."

Girl, quickly, eagerly: "Could I wear that Chanel model with two tiers on the skirt?"

"No," Madame says. "That would be good for your mother, but not for you. I would select something like the Chanel shirred tulle gown shown in Vogue; a young, but modernly picturesque frock built entirely of tiers of shirred tulle, definitely showing a high, tight, little waist-line that can be so alluring when you have a tight, little waist-line to show."

Madame, warming to the subject: "This season calls for what is modern and Victorian, what is demure and daring, what is eccentric and old-fashioned. The youth of Lanvin, the sophistication of Chanel, the dignity of Worth, the bravado of Jean Patou, the elegance of Paquin, the geometrics of Vionnet are welded curiously."

The mother looks perturbed and non-understanding at the rapid use of names that mean nothing in her life.

"But there is no actual simplicity, this season," the modulated, authoritative voice continues. "Not in the clothes, nor in the minds of the designers, nor in the minds of those who buy. This upheaval in clothes will be historic. It is not a minor change.

"It's not the débutante, however, who will drop into chaos. It's the heavy woman. Your waist," indicating the girl's body, "is still to be easily spanned. Your abdominal flatness doesn't make a curve in the front of the frock. Your arms are set into the shoulders slenderly and without a bulge. The tiny bodice clings to you without provoking ridicule.

"But there's a change of far deeper import," she continues seriously to the girl. "Every débutante of this season demands a new facial expression. Therein lies the crux of the upheaval. Hardness, bravado, too evident sophistication is to be changed for a facial expression of sweetness, of shyness, even if assumed, of reserve, even if not felt. That is the inner kernel of this upheaval, the outstanding truth of this historic change.

"Look at the old portraits of ladies, both saints or sinners, who wore long skirts and small-waisted frocks, and you'll see the expression of this new era coming over the horizon. So wear, if you will, scarlet frocks and scarlet slippers on your body, but in your face carry the eternally appealing sweetness of the ingénue.

"Now, to business," Madame adds. "I choose for your début gown, Patou's white moire taffeta model in clear white, because it's a compromise between your two desires. Although it is young, it is also sophisticated. It is picturesque and romantic, but not in the simpering muslin sort of manner.

"Next, I choose Chanel's geranium-red velveteen evening gown, because here is the brilliant colour desired. The fabric is young. The skirt is long and picturesque without conspicuous exaggeration, and it can be danced in, while some of the new skirts can not."

Mother and daughter exclaim contentedly, each in her own vernacular, as these models are brought in.

Madame beckons to a slim young mannequin. "This is what you should have for an evening wrap. It is Chanel's evening wrap of rose-red velveteen, built as a cape coat, in wide, tiered pieces with a short narrow band of fur at the neck. As the débutante must wear her wrap nightly, she should select one that will not weary her and one that has not been too often duplicated. That other black velvet wrap with elaborate treatment of white fox is too luxurious and, therefore, inappropriate. A small-design lamé brocade coat might be a good choice, though not so smart this season. Brocade wears well. It does not spot or crush like velvet."

Girl, with a flicker of pride: "But father promised me an ermine wrap for the opera."

"Never ermine the first year, nor, perhaps, the second. It's the fur of the Throne Room; far too rich for a young girl."

Girl, a trifle obstinately: "But several of our crowd have ermine coats. They intend to wear them to the first balls."

Madame puts her hand softly against the girl's. "Never say what the others do," she advises gently. "Copy cats are without talent. Why be wrong because your friends are? Be right! Be admired for your taste. Then they'll soon copy you."

Girl, trying to have her wish endorsed: "Oh, I wouldn't wear it to the night-clubs or pin orchids on it, as some of the girls do. But I thought for the opera, and the first night at theatres, when you could keep it half about you as a background—"

"Not for anywhere," Madame says emphatically. "And just there, you've touched on another most important point of good taste: don't go to night-clubs in picture frocks, and pale taffetas or tulles, or fluffy effects, or conspicuous jewellery. The young married set set a good example there. Wear your most subdued gowns, your dark wrap; be simple. You're mixing with a public that is unknown to you; some of it may be in your sector of life, but much of it never could be. It's important for you never to step across the line of reserve in clothes when you go into this kind of public society."

The girl in brown rises to leave. She passes the line of married critics who gaze at her.

"She'll do," one says aloud to the other. "Not a detail wrong."

Madame hears the remark and smiles. "The ultimate word of praise in this débutante world that now begins," she says.

She looks cordially at the tall blonde, slim girl by her side. "There'll say that of you, too, if you learn that restraint is the rule, the law, and becomes the judge of the débutante's clothes."

ANNE RITTENHOUSE

POSED BY NAOMI JOHNSON

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A bright little hat for the gaiety of the holiday season is the Dobbs VIENNESE *— with its unusual brim turned pertly off the face! In a host of colorings and individual head sizes.*

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SPORTS WEAR

"holly" a semi-sports frock for holiday time in a gay print or the smart new solid colors.

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Martinus Andersen

FESTIVE DELICACIES

(Continued from page 66)

the Syrian Christmas are to be found. *Lokoom*, Oriental pastry, *baklawa*, and all kinds of Syrian confectionery are to be bought at one shop. The very large pastries are made of sheep's milk and Syrian butter, in at least forty layers, pressed down and cut into diamond divisions on top. The filling is a combination of honey and nuts, very good, but to be partaken of with moderation. Stewed Syrian figs are also a "specialty of the house," and honey candy, twisted into the form of a pretzel, but made in translucent yellow and red, very pretty to see. The piles of sugared nut and apricot wafers also are delightful, for their colours and their granulated crystal coating make them very ornamental. The pistachio nuts are faintly green and lilac under their frosty powder. The almonds pearly white, and the combination of almonds, apricots, and pistachios, a riot of rainbowish tints. Cakes that look as if turned out of old-fashioned pattypans, dusted with sugar, are another delicacy.

At the Syrian Restaurant of the neighbourhood, the following dishes are interesting—grape leaves (stuffed); The glorified pretzel at the right is Syrian honey candy, and the wafers are almonds and pistache nuts glittering with sugar; from Nicholas Abaid. The box holds Syrian Turkish Delight; the Sheik Restaurant broiled Syrian sau- ages; broiled mea on skewers; spinach with olive-oil; mashed beans (with *Takeenah*); eggplant salad and many more. The sieet of round wooden boxes full of a sort of Syrian Turkish Delight, a paste known as *lokoom*, makes a purchase necessary. The covers of the boxes, which are made in Syria, are charmingly painted in silver and simple colours.

The Germans have time-honoured Christmas dainties. Their gingerbread figures will never cease to be the delight of any one, old or young. Crisp, thin, comic in shape, piquant in taste, the forms of the men and women look a good deal as did the well-baked old witch after Hansel and Gretel had had the pleasure of putting her in the oven. Marchpane is a German sweet, too, and they make a delightfully tinted little group of Red Riding Hood and the Wolf out of it, to say nothing of all the chocolate toys.

To start a week or so before Christmas, and make a tour of some of the shops that cater to the tastes of different nationalities at this time of year, would well repay any hostess who wishes to present unusual dishes to her guests on Christmas day.

CRUISING—AND CLOTHES

(Continued from page 75)

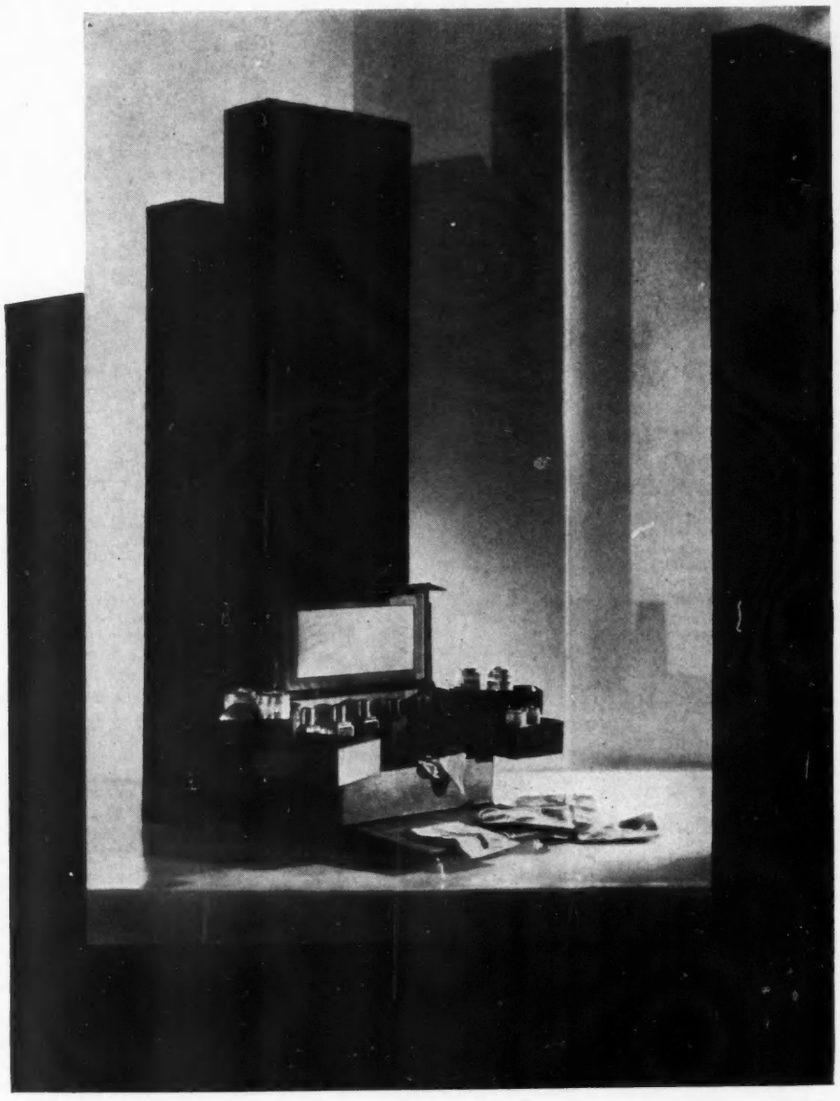
materials for evening wear in this climate. It is a wise precaution to take a large straw hat and a paper Chinese umbrella to protect one from the burning sun. And, as many people sleep with cabin doors open and just the curtains drawn across, tailored pyjamas are sensible.

South America—For a trip here, take almost every type and weight of clothing, as it will be hot in the north and cold in the south. There will be visits to gay cosmopolitan cities like Santiago de Chile, Buenos Aires, and Rio de Janeiro. There will be trips up mountains to see Inca ruins or the Christ of the Andes, and there will be glimpses of tropical jungles and rivers. So take a small year-round wardrobe, including everything from tennis dresses to a sports fur coat. Even on hot nights, there is apt to be a stiff wind blowing, so one experienced traveller on a recent cruise wore a series of chiffon handkerchiefs to match her frocks tied round her hair. Many of these suggestions apply equally to South America.

The Mediterranean—On a cruise, nearly everything is needed. Warm tweeds for the first part of the trip, not so warm for the visits to North Africa and Italy. Jersey and tweed suits in neutral colours are excellent for this, and the two tweed coats shown on page 75 are most appropriate. The Riviera requires clothes that are light in colour, but warm in weight. For hot days, a silk suit and a tennis dress would be useful. A beige lapin coat is excellent and may do double duty by serving as an evening wrap on board ship. A warm evening wrap is a necessity, as the most romantic moonlight in Sicily and Spain is apt to be chilly. Plenty of dinner and evening gowns should be taken. Afternoon dresses are needed only if one is making trips to any of the larger towns, like Rome, where one might be invited to luncheon or a tea-dance. Shoes should be a large item of one's wardrobe, and they should not be too small, as the change in climate often affects the feet. Leather-heeled shoes and one-button, stitched, washable suède gloves give a final note.

THE FIRST CHRISTMAS GIFTS

the world ever knew were perfumes borne across the desert by three wise men



WITHOUT beauty, life would be a desert, trackless, and empty of meaning. Beyond the famous red doorway of the Elizabeth Arden Salon are gifts of beauty, for beauty. Perfumes which symbolize in their fragrant loveliness the most beautiful of human relationships and moods . . . . Delightful imported gifts personally selected by Miss Arden, with the same warmth of interest she would use in choosing them for her own friends . . . . And the Beauty Box — filled with the loveliness which every woman longs for!

Who could resist one of these perfect gifts from Elizabeth Arden! Could You?

POUDRE D'ILLUSION—Elizabeth Arden's most exquisite Powder in a satin-lined box. *Illusion, Rachel, Ocre, Minerva, Banana* and *White.* $3. Two favorite shades of Illusion Powder — *Mat Foncé,* for daytime and *Poudre de Lilas,* for evening —have been packed in an original silver box that is charming enough to be a gift in itself. $5

BATH SALTS—Rose, or Pine, or Nirvana, as you prefer. Invigorating crystals, in transparent jars with satin bows that give a real holiday air . . . $1.75, $3.00, $5.00

BEAUTY BOXES AND TRAVEL CASES—Miss Arden's newest fitted box is as lovely as you would expect. It is made of rose lacquered metal with clever compartments that hold everything for the perfect grooming of the skin, including a full size box of powder. And it is only $9 There is a whole range of other enchanting boxes, from a tiny one for week-ends at $3.85—to a gorgeous treasure-chest of loveliness (in leather) at $125

ARDENETTE—Just in time for Christmas, Miss Arden created her new octagonal powder case. The gold case is smartly engine-turned and the compartment within holds a generous supply of your favorite powder—loose, according to the newest fashion. A separate compartment contains the puff. $3

PERFUMES—Whether you select the Twin Package, containing two fragrances at $6 or the gorgeous thirty-two ounce bottle at $125, you are assured in Elizabeth Arden's perfumes of a gift of indescribable distinction.

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PARADISE AT A PRIC

(Continued from page 59)

shirt, with a heavy coat near-by to put on when, at nightfall, it suddenly becomes cold. The air swarms with miscellaneous unidentified insects, the heat is intense, it is humid and muggy, but, as far as you are concerned, you are in Heaven—a Heaven rapturously populated by you and one large and refractory tarpon.

Florida may be reached and returned from for about two hundred and fifty dollars.

TO THE CARIBBEAN

A great deal has been said and written about the West Indies. Such strange, fantastic bits of history have taken place here, such curious tropical nature is typical of the place, that one has a semiromantic urge to see Haiti, where the Black Emperor ruled and where his citadel still stands, a dark, beautiful relic of a bizarre page in history. Bermuda, the famous honeymoonia, with bicycles and horses as truly and exclusively as ever we had them in the 'Eighties. Nassau, England transplanted in miniature from its tiny island to another still tinier. Jamaica was a pirate stronghold in the heyday of the buccaneers, and even now the great name of Morgan, prince of freebooters, is a splendid word with which to frighten Jamaican pickaninnies. Tales of the curiosities of these islands are unending. Ponce de Leon lived on Porto Rico and there conceived the "Fountain of Eternal Youth." In Martinique, where Josephine was born, women still wear the lovely gowns of the Empire period.

And there is Cuba, scene of a hundred victories and defeats, from the conquistadores down to the intrepid T. R. Addicts to Havana declare it is the grandest city on earth, for its racing, its food, and its atmosphere, and it is useless to argue with one of these.

There are short cruises to a few of the more important islands, lasting a week or ten days, which are ideal for a short and happy holiday. Such a short cruise is to be taken on February twelfth by the *Mauretania.* The very *Mauretania* herself, temporarily deserting the high seas, will take you from New York to Havana to stay for one day and night and back to New York, for which trip you may pay as little as two hundred or as much as thirteen hundred dollars. Also the famous *Lapland* will take you on a slightly longer trip with short stays at Havana for the races, at Nassau for golf, and with a stop at Bermuda long enough to renew old friendships. There are a number of other cruises such as those sponsored by the Jolly Pirates of the Hamburg-American Line, Holland America Line, Cunard-Anchor Line, which take between two and three weeks to complete, stop at as many as thirteen ports, and cost in the neighbourhood of three hundred dollars each.

But perhaps you have been in and about the West Indies before and would like to do the thing in a new, untried way. For you is the information that none other than the valiant Count Luckner is to make a series of cruises among the Indies in the yacht *Mopelia,* formerly the *Vaterland,* and that reservations for any of the trips may be made.

Like a final rabbit from the bottom of a silk hat, Vogue now produces the information that one can take an air cruise through the West Indies. One leaves New York in a prosaic enough train, bound for Miami. At Miami, one takes an airship and soars to Havana, looks about for a day or so, flies on to Santiago, the next day proceeds to Port-au-Prince, Haiti, takes a motor trip through the island, several days later flies to Santo Domingo in two days, goes on to San Juan, and four days later takes a steamer from San Juan to New York. The dream of flying about the West Indies like a large and mythical roc is almost too good to be true. But it is true, costs under nine hundred dollars, and can be brought to life by the Pan-American Airways.

A great many of us seem to go to California, and well we may—but the delights of the state are described on page 56 of this issue. We may go by train, or we may go by water aboard one of the new luxurious inter-coastal liners by the way of the Panama Canal to Los Angeles. Either means of transportation will cost from five hundred to seven hundred dollars.

But perhaps we have gone thoroughly air-minded, and determine to fly west. There are four routes now being operated by the Universal, the Western Air, the T. A. T., and a combination of the Universal and Western Air Lines. These range in time en route from forty-six to sixty-six hours, including more or less train journeying, generally taking place in the East. The prices range from $225 to $337 one way, which seems very little to pay for the almost incredible experience of flying across the North American continent.

WHAT COLUMBUS OVERLOOKED

We read in the history books that America was discovered in 1492 by one Christopher Columbus, and yet it is only in comparatively recent years that Mexico has been discovered to us. But, lately, travellers have come back bursting with excitement over this country to the south of us. They say it is incredibly beautiful, romantic, and old. They tell of spiral towers there as at Pisa. And of ancient aqueducts as at Rome; of the civilized and beautiful architecture of the Spaniards mixed in a curiously harmonious confusion with the sombre massive piles of the aborigines. The pyramids are older than those in Egypt; vast prehistoric cities lie hidden in the jungle to be casually tripped over; and one may go completely native on a ranch or live the life of a sophisticated urbanite in Mexico City.

If with all this and more in view you decide that nothing can keep you away, you may be interested to know that it will cost about six hundred dollars there and back, if you go by rail, some little less if by sea, and that there is an air service from New York to Mexico City with two very short rail connections that costs about three dollars and a half more than the railroad trip.

The Mediterranean cruise also may fall within our charming little thousand dollar price-limit belt. This means that one can "call"—a lovely nautical word—at the Madeira Islands, see the tarantella danced in Cadiz, find, in Gibraltar, that the candy is not chipped off the rock, see Etna at Messina, witness the glory that was Greece at Athens, buy cigarettes at Beirut, lose a little money at Monaco, see Naples and die—or return to New York a happier and wiser woman for the average price of from seven hundred to a thousand dollars.

One might arrange to get one's self marooned on the Brioni Island, better known, of late months, as the Tunney Island, off the Dalmatian Coast, where one may swim in idyllic water, play golf on a (Continued on page 96)

The American Golfer has the honor to announce the appointment to its staff as Associate Editor in charge of women's golfing interests:

MISS GLENNA COLLETT

In the selection of everything that has to do with The American Golfer, from its editor-in-chief down to the humblest photograph of a tricky bunker shot, the publishers ask only one question: *Is this the best?* And they feel that an editorial staff consisting of Grantland Rice, Innis Brown, Robert T. ("Bobby") Jones, Jr., and Miss Glenna Collett constitutes a singularly happy answer to that question. Miss Collett's first article appears in December.

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Please send me postpaid, one 16 oz. jar Nan Renné Reducing Cream for which I agree to pay postman $7.50.

Name.....

Address.....

City.....State.....

PARADISE AT A PRICE

(Continued from page 94)

heroic course, or play polo on a field adjoining, with perfect sangfroid, a Roman ruin.

At Taormina, one may stay at the San Dominican Hotel, which has been a hostelry for ninety years and before that a monastery for seven hundred. There are white cliffs down to the Mediterranean, there are monastery bells at the gate, there are red flannel aprons on the porters who meet one.

TRIPS FARTHER FLUNG

We have now completed a list of trips one can take for less than a thousand dollars. The next belt goes zigzagging about the globe from East to West and North to South, like a child's red-inked plan of where he would like to go in the world. Let us call this the two-thousand-dollar belt.

The Orient has had a lure for every Occidental since Marco Polo. The old go to see the cherry-blossoms in Japan, the young to shop for exquisite things.

One may leave Seattle and arrive three weeks later in the Philippines, with their languorous, brilliant, luscious reputation. The next port is Hong Kong, where there really are entertainers called singsong girls, and one may really dine off sharks' fins and bird's-nest soup.

The next is Canton, where you must do a great deal of walking, since the streets are so narrow that even the jinrikisha can not pass. Shanghai is where the Willow Pattern comes from, and, so far as the Orient is concerned, it is its Paris. You may even think so yourself, having seen both.

Peiping, Tientsin, Mukden, Keijo, Miyajima, Tokyo, Mikko, and several other cities follow, each more Oriental and more fascinating than the last. One returns to Seattle with an absolutely unduplicated trip behind one, and all for a little under fifteen hundred dollars, or one can go on around the world, stopping at any point of interest via the Dollar Line Round-the-World service, at two-week intervals.

Every one with any pretensions to having seen the world should have travelled in South America, if only to realize what is going on so near to us in this adjacent continent. The country is thrillingly beautiful. All the stories of the vast extravagance of mountains, cataracts, and Nature in general are true. Everything in South America comes in extra-large sizes.

One may leave New York, pass through the Panama Canal, circle South America, avoiding the Horn of evil fame by an overland route through the Argentine, and sail up the east coast back to New York. Thus, one sees everything, encircles one of the continents of the world, and pays for the privilege something in the neighbourhood of fifteen hundred dollars.

Sated with sun, tired with tours, one may decide to be healthy in Switzerland or Norway. Then, one is in an ideal state of mind for winter sports. Switzerland's Saint Moritz has been famous for years for its beauty and its delightful quality of being warm all day, in spite of ice and deep snow. Now rumours come that Young Royalty—no less—will go to Norway this winter for the skiing. Many a fair female will do likewise, although she can not skate, sleds frighten her, and her feet always get cold.

For either Switzerland or Norway, one goes to England or France first, thence to one's destination. It may please some of you to know that either trip costs—with return—only a little over a thousand dollars.

To jump casually from hemisphere to hemisphere, Hawaii is a very good place to go if you are too cold, or too hot; if you are happy, or if you are unhappy. You may have made a lot of money lately, or you may have lost a lot; you may have become engaged, or recently crossed in love; in any case, Hawaii is the place for you.

One may be very swell indeed and go across the country in a de luxe boat train, board the luxurious *Malolo* for Honolulu, and return to New York for about twelve hundred dollars. Or one may go to Hawaii from Los Angeles and return for about six hundred dollars—and very comfortably, too.

North Africa is a word with a hundred meanings. It may mean Egypt, with the pyramids standing as enigmatically and superciliously as they have for the last few thousands of years, a sail of twenty days up the Nile in one of the curious Nile boats, while one feels more like Cleopatra every moment. Shepheard's in Cairo; or it may be Luxor, the Sudan, and a trip over to Palestine. One may make a motor trip across North Africa, or drive to Hichens's "Garden of Allah" —Biskra. One may even make a specially arranged trip across the Sahara Desert, which ought to be enough pure romance for any one. Any or all of these Heavens may be reached for under two thousand dollars.

WHAT PRICE ROMANCE?

So far, we have mentioned places for the comparatively ingenuous. But what price Romance? We can put no limit to the price of a trip to Mars, nor can we attach a price tag to our third belt, which touches the far and strange spots of the earth.

First, we suggest the Dutch East Indies. They are distant, they are strange, and Oriental in an un-Oriental way, and they are comparatively untried. One goes to Marseilles and there takes a ship for Batavia, a sail of twenty-eight days.

Next must come India, which has been called so indiscriminately Mother, Father, Brother, and Sister by various writers. The boat from London takes twenty-one days to Bombay, a sail through strange, ancient, sinister waters. The names of Indian cities have perhaps more romantic suggestion than those of any other country on earth—Delhi, Agra, Cawnpore.

Of course, when one thinks of romance one thinks of the South Sea Islands—the Society, the Cook, the Fiji, the Tonga, and Samoan Islands. One thinks of long-dead explorers and buccaneers cruising among these islands, looting, discovering, marooning, burying treasure, and one's heart leaps to go too. One may take a boat at San Francisco, glance at New Zealand and Sydney, and then angle back to the far-famed islands, there to cruise vaguely about.

Count Luckner's cruise of the islands, which he will make in April, taking stag passengers, will interest many men, since he proposes taking equipment for a hunting-expedition and carrying a hydroplane on board.

Or, if adventure is what you want, you may take a steamer in New York direct to South Africa, which makes a cruise around South Africa, taking forty-seven days. Or one may be put off, and go on a big-game hunting-expedition—and, by the way, we hear that giraffe is the ideal quarry for The Lady with a Gun.

So here you have them all—romance, adventure, sport, leisure—just around the corner or at the far ends of the earth. Buy your tickets and go aboard.

Snuggleband Underthings
(Chemicked and Patented)

The Perfect Foundation For The New Silhouette

#132—$16.50

No matter where you want your waistline, high, low or medium, this garment will give the desired effect. No lines—Irons out the body—Moulds—Will not crowd—Fits like a glove.

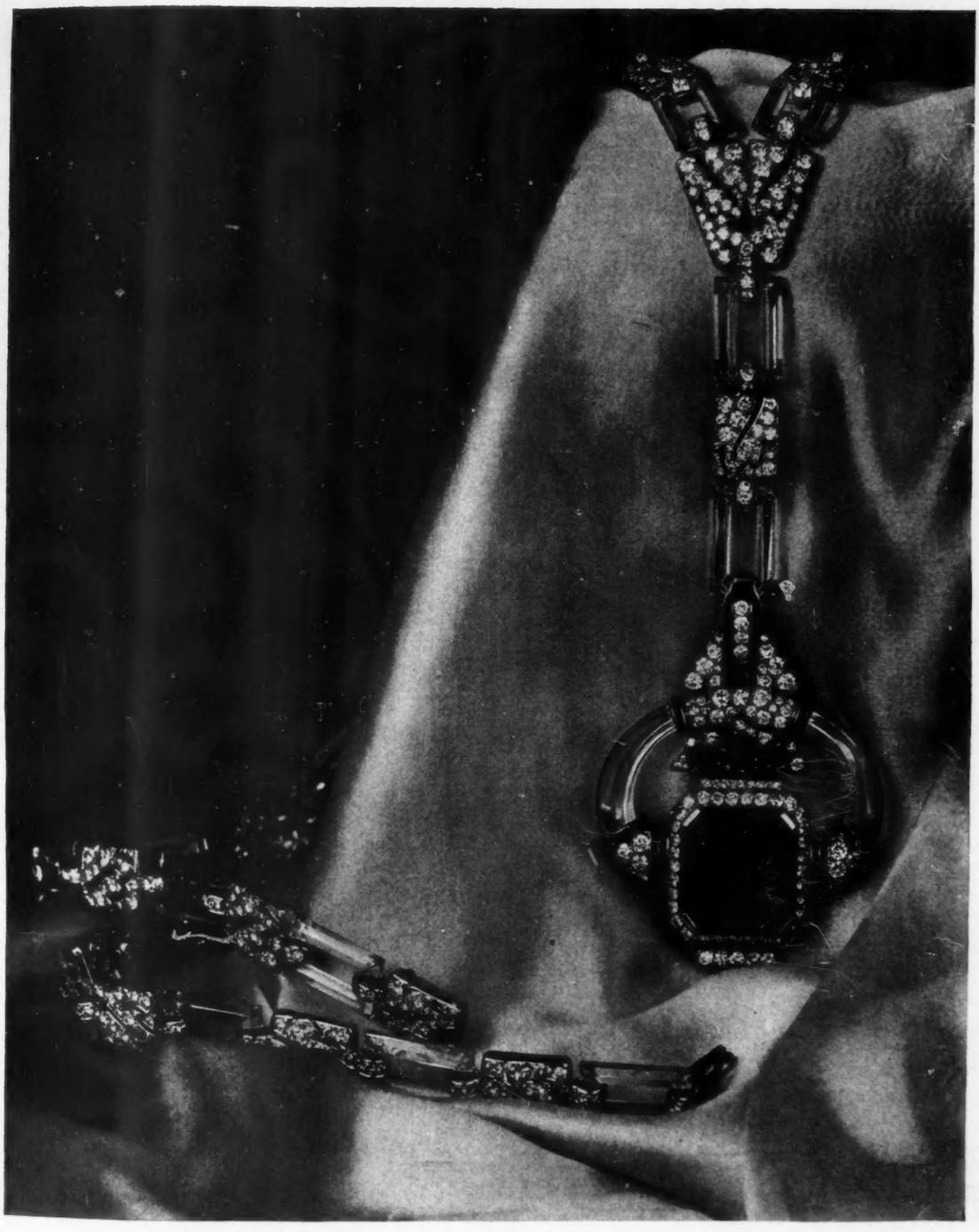
The secret to keep thin is to let the body breathe and allow perfect circulation. No person ever looked thin by wearing heavy garments because they just crowd the flesh into a roll at the waistline.

Snuggleband Underthings may be purchased in all the smart Corset Departments and Shops throughout the country.

Created by
S. E. B. SHEPARD

Manufactured by
BROMLEY-SHEPARD CO. Inc.
Main Office & Factory, Lowell, Mass.
Boston Worcester
New York Washington
Chicago San Francisco

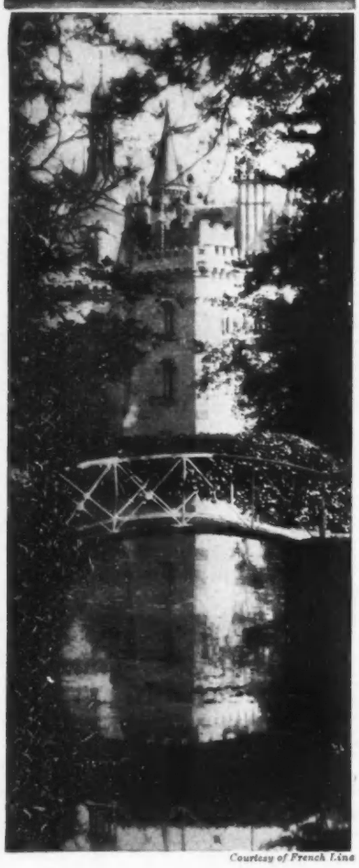
MAUBOUSSIN



A colorful pendant, which daringly combines a large ruby with a ring of crystal, chain of diamonds.

MAUBOUSSIN announces the opening by a special exhibit of his New Salons 33 EAST 51st STREET. Having rapidly outgrown the present establishment of 330 Park Avenue, Mauboussin now offers a still greater convenience to his client. Those who desire the newest and most distinguished in jewelry, whether for a trifling gift or for an elaborate presentation, will consult Mauboussin whose creations bear all the charm and refinement of Parisian art.

France



Courtesy of French Line

Where Winter Suns Are Gay and Strong!

To go to France at any time is good. But to go *now* is to avoid the tourist-mob . . . to see it at its lovely, leisured best . . . and at your own . . . to take advantage of its sunshine and its flowers, its smartest beaches at their smartest season.

There's the Côte Basque along the pounding Biscay . . . Biarritz, where the beret came from and the clever photographers go to snap the fashionables . . . St. Jean de Luz, Hendaye for golf . . . and then, across the Pyrenees where you stop for winter sports . . . the Côte d'Or and the Côte d'Azur, strung with resorts so many and so varied that all tastes are met . . . Marseilles, the greatest port in France, clustered about with beaches . . . Cannes, where the international set foregathers . . . Antibes, Juan-les-Pins, Nice, Villefranche, scene of the February naval Battle of the Flowers, Monte Carlo, where the battle is of wits.

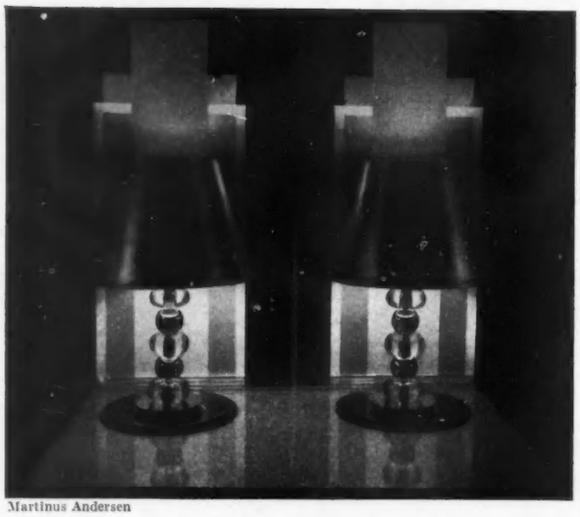
Returning . . . there's the lovely, lazy Chateau Country . . . Chinon, where Jean d'Arc saw her King . . . Azay-le-Rideau, tiny but such perfect Renaissance . . . Langeais, pure Gothic and a fort, despite its flowers . . . Villandry of the gardens and the swans . . . Chenonceux, swung gayly out across the Cher . . . Chambord of the double spiral staircase . . . Chaumont where Catherine studied astrology while Diane studied men . . .

Information and literature on request

RAILWAYS OF FRANCE

General Representatives

INTERNATIONAL WAGON-LITS
701 FIFTH AVENUE, NEW YORK



Martinus Andersen

The bases of these Jean Patou lamps are of crystal and metal. The shades are of silver; from Marian Tate and Diane Hall

GIFTS FOR THE ELEVENTH HOUR

(Continued from page 65)

hostess is after-dinner mints in the shape of daisies and other flowers.

Sketch number five shows a beautiful crystal clock that will bring glory to any dressing-table; Jay-Thorpe. Number six shows an innovation in watches: you press a button and, presto, out springs a little watch in a smart leather case; from Bergdorf Goodman. The small watch in sketch seven is one of the slide variety, covered with snake-skin or gold, from Udall and Ballou.

Sketch number eight is Ybry's "Palo Alto," a new perfume in a smartly simple bottle of generous size, from Altman. The basket of flowers, in sketch number nine, is a Galliera brooch of baguette-shaped crystals, rhinestones, and coloured stones, from Bonwit Teller. The modern bottles, in sketch number ten, are of crystal with motifs and tops of dull silver metal. They may be supplemented by a little round powder-box; from Bergdorf Goodman. The "Perfu-Mist" in sketch number eleven is a pocket atomizer in the shape of a lighter. Instead of striking a flame, you release a fine mist of your favourite perfume—in all kinds of finishes, in shops all over the country. Number twelve is a Dunhill windless lighter of gold in a miniature size, from Udall and Ballou.

Sketch number thirteen reveals Lucien Lelong's four perfumes, "A," "B," "C," and "N," in their newest version. Another fragrant gift (not illustrated) is the "Bond Street Jacket" that Yardley has introduced for the ever-welcome English lavender. The flacon is one of great distinction. The gift shown in sketch number fourteen is an extravagant touch for the one who loves gadgets—a case of gold to hold life-savers, from Udall and Ballou.

Sketch number fifteen is a veritable galaxy of flowers. Here are yellow callalilies, gerberas, orchids, scarlet carnations, and many others, arranged with great artistry by Max Schling. Mr. Schling also has other gift suggestions, such as *Philodendron cordatus*, which, in spite of its awesome name, is a simple little plant that is suggested as a substitute for ivy, with the advantage that it needs neither sun nor soil to make it flourish. A box of bulbs in holiday wrappings is an excellent gift for the lady with a garden.

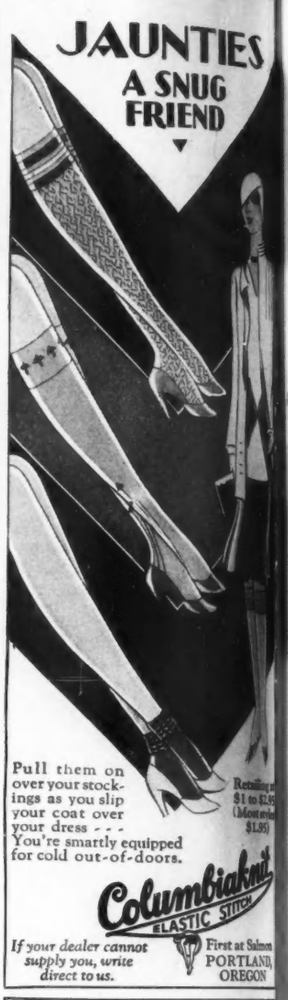
The belt buckle in sketch number sixteen is a smart modern accessory of black and red enamel, from Wanamaker. The cigarette-case (number seventeen) from Udall and Ballou has a modern design of red and green gold with black enamel ends. The wrist-watch at the top of sketch eighteen is a perfect solution of the gift for the young person who loves horses, for the bracelet is fashioned of a gold snaffle and stirrups, no less; from Saks-Fifth Avenue. The second watch in sketch eighteen is a golf watch, to be suspended from a belt; leather-covered and protected by an outer case; from Bergdorf Goodman. Number nineteen is an exquisite little dull gold vanity-case with a catch of real diamonds and a "trap-door" opening and vanity equipment within; from Udall and Ballou.

VIOLA PARIS GOES TO ST. MORITZ

(Continued from page 43)

for such dresses, with never a step outside the hotel. Viola's dresses don't trail or drag; after all, the Palace is not an Embassy. There are no ends to gather up while dancing, no trailing bits. Lovely long lines, just to the floor with the lovely easy movements of slim classical statues come to life.

Her very newest dresses, those fitted during the last two weeks, are the pale coral flat crêpe from Paquin with the deep oblong back décolletage and the irregularly mounted panels, and the lovely Lelong dress of shimmery white and silver lamé with the low peplum. The first evening, she will wear the white crêpe romain dress from Augusta-bernard, with the silk fringes, the lovely flounces, the happy diagonal lines. With these, she wears scarfs and wraps from Reboux and Chéruit, of crêpe, velvet, and metal. Even though the hotel is well heated, there are always draughty corridors and corners. Her short, fur-trimmed velvet wraps from Paquin make excellent wearing at Saint Moritz. For parties outside the hotel, the mink coat alone is warm enough.



Pull them on over your stockings as you slip your coat over your dress - - - You're smartly equipped for cold out-of-doors.

Retailing at $1 to $2.95 (Most styles $1.95)

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ELASTIC STITCH

If your dealer cannot supply you, write direct to us.

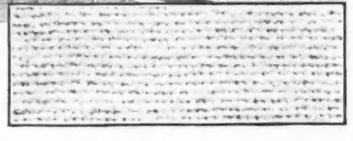
First at Salmon
PORTLAND, OREGON

Prices of

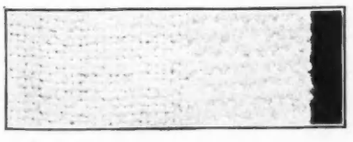
Vogue Patterns

No.	*Price*
5112	$.75
5113	.50
5114	.50
5115	.75
5116	.50
5117	.50
5118	.75
5119	.75
5120	.75
5121	.75
5122	.75
5123	.75
5124	.75
5125	.75
3009	.50
3010	.25
3011	.25
3012	.50

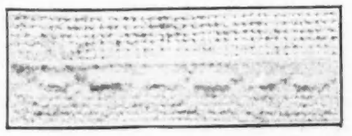
In severest tests these sheets *outwore all others*



Center fold strong... *Taken under a microscope, this shows center fold of Dwight Anchor sheet firm as new after these severe tests.*



Selvage perfect... *And this shows the perfect condition of the selvage, one of the three points where ordinary sheets first show wear.*



Hem and stitching unbroken... *Washed and ironed equivalent to years of wear, the hem and stitching were still perfect, as this magnified photograph shows.*

TO prove that Dwight Anchor sheets are still the strongest made, we recently submitted them to the fairest test we could devise. Not in a laboratory, but in the laundry . . . the test that sheets must meet in your own household every week.

At a department store we bought sheets of seven leading brands . . . Dwight Anchor among them . . . and sent them all to a modern laundry to be washed and ironed again and again, until they had stood the strain of years of laundering.

First one and then another weakened at the strategic points . . . selvage, hem and center fold. *Only Dwight Anchor* held firm.

And finally . . . after the equivalent of years of wear . . . the Dwight Anchor sheet was still strong and sound, even at the danger points, while *every* other sheet had cracks and holes, large and small!

Let your own linen closet be your laboratory

If this sounds too good to be true, won't you make your own test by using Dwight Anchor sheets in your own home?

On each Dwight Anchor we've sewn a little label, shown below. Date it and wait! Long after all your other sheets are completely worn out, your Dwight Anchors will still be whole and sound.

Gay beauty for your bedroom

Our colored sheets are woven of the same sturdy threads that wore so well in the laundry tests described above. Fast color, unreservedly guaranteed, in pink, blue, nile, maize, rose, peach and orchid, or white with hems of these tints.

These lovely colored sheets and pillow cases—or white if you prefer—in handsome Christmas boxes make the most charming holiday gifts! They are ready for you now.

Have your Dwight Anchor sheets 108 inches long . . . to turn far down over the blanket for extra protection and comfort. And Dwight Anchors with equal hems at both ends are easily reversed. Equalize their wear, and prolong the life of even a sturdy Dwight Anchor!

Ask your shop for Dwight Anchors, unreservedly guaranteed and laundered, ready for use. Dwight Manufacturing Co., Minot, Hooper & Co., Selling Agents, 11 Thomas St., New York.

In the finest homes fastidious housewives select these sheets for their downy softness . . . and thrifty women everywhere praise their remarkable wearing qualities.

On this woven label, sewn to the hem of Dwight Anchor sheets, write in the date of purchase. Prove beyond a doubt that they outwear all others!

Dwight Anchor

SHEETS · PILLOW CASES · SHEETING · TUBING

Manufactured since 1840

© C.N.P.

ADVENTURES

in brick . . . stone . . . stucco

When the geometric patterns on your telephone pad inadvertently take the form of floor plans with *plenty of closet space* . . . when, instead of kodaking as you go, you pick out ideal sites for ideal homes . . . when all you need is that final inspirational push . . . House and Garden's Second Book of Houses will precipitate you into your most exciting adventure . . . your lifelong dreams of the perfect house become actuality in timber and mortar and paint.

You will want professional advice for site and style . . . for roof and wall material . . . for garden and garage. You will find difficulty in remembering details of flooring . . . hardware . . . plumbing . . . lighting fixtures . . . The Second Book of Houses gives suggestions for all of these—practical suggestions—helps you with your lists . . . gives you addresses of some of the best architects in the country . . . cuts your expenses to the minimum.

You will write for catalogues . . . dozens of them . . . The Second Book of Houses provides you with a selected free list of just the kind you want but never knew where to get.

Head your budget with: "One worry saver—one cost cutter—one hundred inspirations—$4" . . . and mail the coupon now.

House & Garden's

Second Book of Houses . . . $4, net

THE CONDÉ NAST PUBLICATIONS, INC.

600 illustrations . . . at fine book-stores . . . 192 pages

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- ☐ For $4.20 inclosed, send me 1 copy of House & Garden's Second Book of Houses.
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- ☐ For $5.20 inclosed, send me 1 copy of House & Garden's Book of Color Schemes.

Name _____

Address _____

City _____ State _____ VM 12-21-29

CALIFORNIA

(Continued from page 56)

shape for his work to-morrow. But in California, a man golfs merely to golf.

I recall a woman living in one of the San Francisco suburbs, her social interests reaching in many directions. She was showing me the calendar of her week ahead. It was filled to the last notch with appointments. Of a sudden, a friend called on the telephone: "I'm leaving early to-morrow, driving to Agua Caliente, and I want you to come along." And, to my utter amazement, my friend hesitated only a second, then replied. "I'd adore to." Any Eastern woman would have lamented and refused. But the Californian was off.

SCENERY IN INFINITE VARIETY

Off. In a long-limbed, purring car, over hundreds of speeding miles, along a road unique among the roads of America and not without its suggestion of the Riviera. Miles of gold and white and blue. Miles of tawny and green land, of blue cloisonné sky above a deeper blue ocean, of air shot through with the ceaseless glitter of incomparable sunshine. Here, a town spreads its vividly green lawns, which strive to wear an ordered appearance, while they are threatened to be overwhelmed by the pushing mob of roses, dahlias, zinnias, larkspur, nasturtiums, cannas, gladioli, cosmos, gaudy ruffians clad in every colour of the rainbow, roisterers in scarlet and yellow and purple and blue. There, a barren stretch, naked of grass and flowers, the frown of brown cliffs darkening in ancient solitude above the sea. Now a country club, smart with its orange awnings. Again, a lonely little 'dobe dwelling, relic of old Spanish days, snuggled under its pepper-tree.

I know of nothing more embarrassing than to tell the truth about California's charms, for her boosters have boosted them into such disrepute that Easterners, very humanly, go there with a chip on the shoulder. I remember two wealthy and elderly Philadelphia women who went to the Coast for the sake of a change from their annual Mediterranean trip. They went with condescension: "One ought, I suppose, to see something of one's own country. But, of course," they added, "we dread being obliged to rough it all winter."

Maliciously, I held silence. And I had my glad, wicked reward. For California smiled and suggested to them a hotel. Their rooms gazed upon a great patio where palms rustled at bamboos and bamboos waved at palms, and a riot of blossoms flung itself like a Persian carpet. Sunshine and breeze poured into convenient and charming rooms. They partook of meals in a dining-room where elegance of service and good music enhanced culinary charms.

Of those treasures that the West can offer us, there is none, I believe, so priceless as the California spirit of play. It gambols as irrepressibly as the proverbial lamb upon the green. To be sure, the Californian does include business or professional work in his day's schedule, his wife does include the supervision of a modern and beautiful house. They consider their responsibilities, but their clock smiles indulgently and concedes, "After all, why shouldn't I let you have twenty-five hours to *this* day?"

And such playgrounds as one finds there! In the East, Nature may smile at times; but in that land Nature grins. Its grin stretches from the long, luscious curve, where a placid sea meets white and yellow sands, across to that line where the majesty of the desert checks it with an austere gesture.

There is no form of play that is not to be found there. Whether on land, water, or in the air, the Californian is forever disporting himself. Winter and summer alike, he spends hours of his days out-of-doors, at polo or tennis or golf, yachting or swimming or loafing on the sand.

Polo and Burlingame have always been synonymous, and, at that famous centre of gaiety, south of San Francisco, many of the country's greatest players have displayed their goal-hitting over the long, smooth stretch where nervy ponies revel. The game is played at other places, as well—sometimes with a rather alarming vigour. Tennis champions, as every one knows, are one of the state's chief products, along with grapes and oranges. Weeks upon weeks of clear weather make possible the continual practice that develops the expert game.

So likewise do the heavens smile upon golf. Courses fly past you as you drive, there being two hundred and fifty of them: rude, hilly, formidable ones, green, smooth, bland ones, and every sort between. The three courses, Pebble Beach, Cypress Point, and Pasatiempo, the latter two organized by Marion Hollins (organizer of the Women's National Golf and Tennis Club in the East), are a feature of the Monterey region.

Visitors may play on the course at Pebble Beach, for the payment of a green's fee; the Cypress Point Golf Club, near-by, is limited to two hundred and fifty members. The third the Pasatiempo Country Club, is newly opened on Monterey Bay at Santa Cruz. In these parts, where fantastic cypresses silhouette themselves against the sky, where the town is rich with early Spanish tradition, where the air blends the extreme softness of the south with the extreme whet of San Francisco,—there, one may experience the headiest climate of the entire Pacific coast.

Nor is it all summer-time sport—within a few hours of the dulcet breezes of the coast, at Yosemite in the foothills of the Sierras and Lake Tahoe and Truckee, one may have the keenest of winter sports.

As for the water—Californians, I have always believed, must drop their babies into the ocean and watch them swim by instinct. Along much of the coast, the water is so mild that it can be enjoyed the year round.

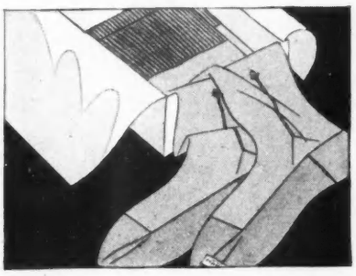
CALIFORNIA, THE STIMULATING

Take it all in all, California is, of all our strange medleys, the strangest. Here it is crude, there cultured; here tawdry, there exquisite; but always flavoursome. For the fresh conception, the original touch is there. For instance, the Santa Barbara Fiesta is unique—a veritable picture of old Spanish days. Again, I recall a beautiful house overlooking the sea from a height; within its grounds, guests suddenly find themselves in a tiny out-of-door theatre, with stage, wings, and boxes all constructed from clipped hedge like green velvet.

The Easterner reflects with satisfaction that he can get back in forty-eight hours now, by train and plane, if business becomes imperative. For here we are so adult that we must perforce see life in terms of responsibility. But let us pray that one among us may keep its child-heartedness—that California may never grow up.

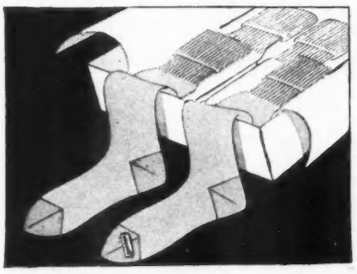
For Health.. for Comfort.. for Long Wear.. for Xmas!

underwear and hosiery of DURENE



Durene makes men's hose sturdier, more comfortable, longer wearing. Men like its soft lustre, too. Ask for men's hose of Durene at your dealers.

Say to your dealer, "stockings with Durene tops and feet, please" —for Durene offers moisture-absorption, long wear and elasticity.



For romping youngsters who think not at all of stockings during playtime, the shops are offering hose of long-wearing Durene. Remember, stockings for little feet should absorb moisture.

Soft, delicate of lustre, elastic, moisture-absorbing, long-wearing—what other qualities could be desired in underwear for men?

WHEN you come to the names of people on your Christmas list who are to get personal, practical gifts, remember them with attractive Durene underwear and hosiery... Its comfort and healthfulness, its long-wearing quality and enduring good looks will please them.

Durene is the name of a yarn—and of a wide variety of fabrics into which the yarn is knit or woven. It is specially-processed cotton, so exceptionally fine that only one bale out of every twenty-five grown can measure up to the standard established for Durene.

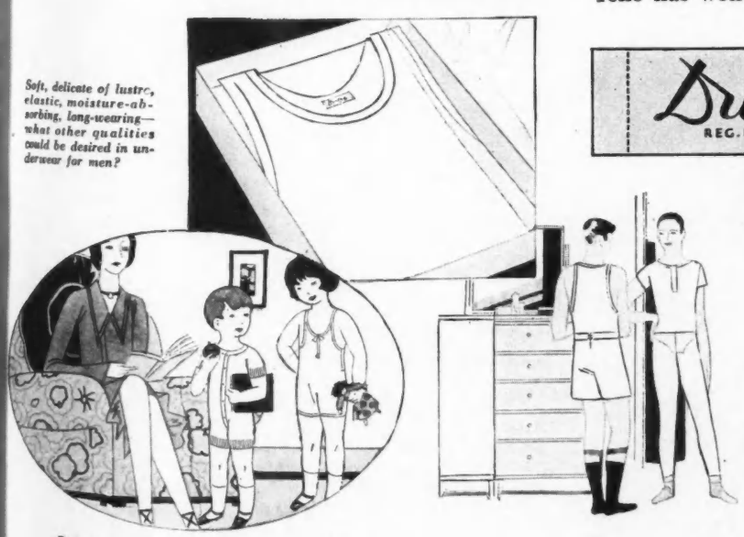
Although light in weight, Durene has wonderful strength and elasticity. It is more absorbent—therefore more healthful and more comfortable. It outwears ordinary undergarments and hosiery, many times over. Repeated launderings do not affect either the soft lustre or the wearing qualities of Durene.

You will find Durene underwear for men, women and children now in the stores. They are also showing sturdy Durene hosiery for men and children, and women's stockings with tops and feet of soft, long-wearing Durene. If your dealer cannot supply you, please write us mentioning his name.

THE DURENE ASSOCIATION OF AMERICA
1410 G St., Northwest, Washington, D. C.

Durene
REG. U.S. PATENT OFF.

This is the label that identifies undergarments and hosiery of lustrous, moisture-absorbing, long-wearing Durene. Look for the Durene label on garments and hosiery you buy.



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WINGS OVER THE DANUBE

(Continued from page 61)

commercial world had left this corner untouched. We drove into the town. After depositing our luggage at the hotel, we made a tour about the city and out into the country. The scenery was dramatic, old Salzburg sitting high on one side, at the top of a funicular. On the other side, a restaurant perches on a cliff. We were driven out from the hotel by a delightful old cabby in an open victoria, a very versatile cabby who took us, the next morning, to buy velours hats, with large shaving-brushes on the back of them, and dark green coats with silver buttons.

At the hotel, the barman asked me if we were really leaving at three o'clock. I allowed that we thought we were. The morning paper, it seems, had given an account of our arrival. The size of the plane—not us—had evidently impressed them. He said that quite a few people would be disappointed if we did not leave on schedule time. At once we became a troupe with a public, and every effort was made not to keep them waiting! We were nervous, we wanted to give them a good performance. A large group was waiting for us. Doldi made a perfect take-off amidst cheers.

Salzburg was incredibly beautiful from the air. We were looking forward especially to that afternoon, as we were to follow the Danube directly to Vienna. With our maps, we began to follow the towns and castles along the river, such as the Kreutzenstein Castle shown on page 60. We could not seem to agree on which town was which, and so the radio operator was called upon to act as referee. But there was no mistake that Vienna was directly ahead of us. The field being on the far side, we had to fly over the city. Our arrival was announced by a siren, a perfect landing was made, and we taxied onto the large concrete floor laid in front of the hangar. Photographers rushed out, men in smart uniforms came to collect our luggage, there were crowds of people drinking tea or having beer under the bright umbrellas. One felt at once the activity of a large city. Vienna—the birthplace of Johann Strauss and Viennese waltzes. Old Vienna, where one dines at Wolf's, under the trees. The cuisine is famous, and Frau Wolf has a way of making one feel that the *spécialité* must not be overlooked. Schöbrunn Palace, the cathedrals, and the government buildings were amazingly beautiful, but I leave it to Mr. Baedeker to tell you about such things.

ON TO BUDAPEST

We regretted our departure from Vienna, but Budapest was our goal, and so we were off again—an hour's hop. We left in the late afternoon, making the time of our arrival in Budapest perfect. Flying over the city, we little realized what was in store for us. We did notice a Hungarian horse-race going on, but why bet if you don't know the horses? The flying field was a vast plain in comparison with the others. There was distinctly a military atmosphere, a great deal of clicking of heels and salutes by the officials in their decorative uniforms.

The drive into Pest was dreary and barren. An occasional peasant dressed in brilliant garb gave us an inkling of how picturesque it was going to be. We arrived at the Dunapalota. Our rooms with balconies looked out over the Danube; there was a terrace below with large locust-trees. Across the river stood the Royal Palace. A full moon was rising, a Tzigane orchestra played in the court. Yes, we were right to have made this our goal!

Real gaiety was in the air, and, thank Heaven, it's contagious! It was difficult to take time out to dress for dinner. Cocktails on the terrace, and we were off to the island of Saint Marguerite for dinner, then to a café where a special gipsy orchestra played.

ADVENTURE ENTERS

The next day was spent in seeing Buda. Peasant costumes were bought, and, at tea-time, a Tzigane orchestra came in to play for us—a little surprise arranged by our host. Evening came, and we were impatient to return to our favourite café. The same table near the band was reserved for us. We noticed two men sitting opposite us. The gipsy violinist was playing for them. They sang with the orchestra. They were, obviously, habitués. A few minutes later, large bouquets of flowers were placed on our table. Yes, the two mysterious ones had sent them! Naturally, the girls were delighted with the gracious gesture, healths were drunk, the band played with more gusto, the report of a pistol was heard. We looked up to see the huskier of the two men putting a pistol into his pocket. A man was leaving the café with his hat on as the band played. This, evidently, had annoyed our friends, and, therefore, this mild manner of discipline had been employed. We stayed late, very late. We said good-by to our new friends. There were two motors waiting for us around the corner, and, as we were about to drive away, the two men came up. They insisted that three of us get into their motor. We thanked them, but our courier said we could not refuse, and we thought, after the shooting episode, that he was probably right. Off we drove at a terrific speed. Where we were going we did not know. We were kidnapped. It made the picture complete! Our common language was a simple grin. We were taken to several night-places and returned to the Dunapalota a little bewildered, but delighted with our Hungarian life. Formal exchanging of cards and farewells were made.

At ten o'clock the next morning, our plane was waiting. We were presented to a Hungarian ace at the field, who did stunts for us. He showed us his planes and told us he would take great pleasure in escorting us for a distance. We took off together, but we soon forged ahead of our escort in his little plane. We waved as far as we could see. He made a dive and flew back to Budapest.

Homeward bound with a stop overnight in Vienna!

Each day, we had telephoned the Schloss to tell those left behind of our whereabouts and adventures. Our enthusiasm was terrific. It was too much for one of them, who wired us, "I'll join you to-morrow in Vienna." She hired a plane and came racing through the sky like the lone eagle. A celebration took place.

It was Sunday, and we were making a direct flight for Nuremberg. A telegram had been sent saying that at two-thirty we should fly over the Schloss. There we were, on the dot! Figures appeared in the windows, sheets were floating in the air! Fifteen minutes, and we would be back in Nuremberg—it seemed an interminable time. We wanted to get home now, to tell about it. Nuremberg! Our cruise was over.

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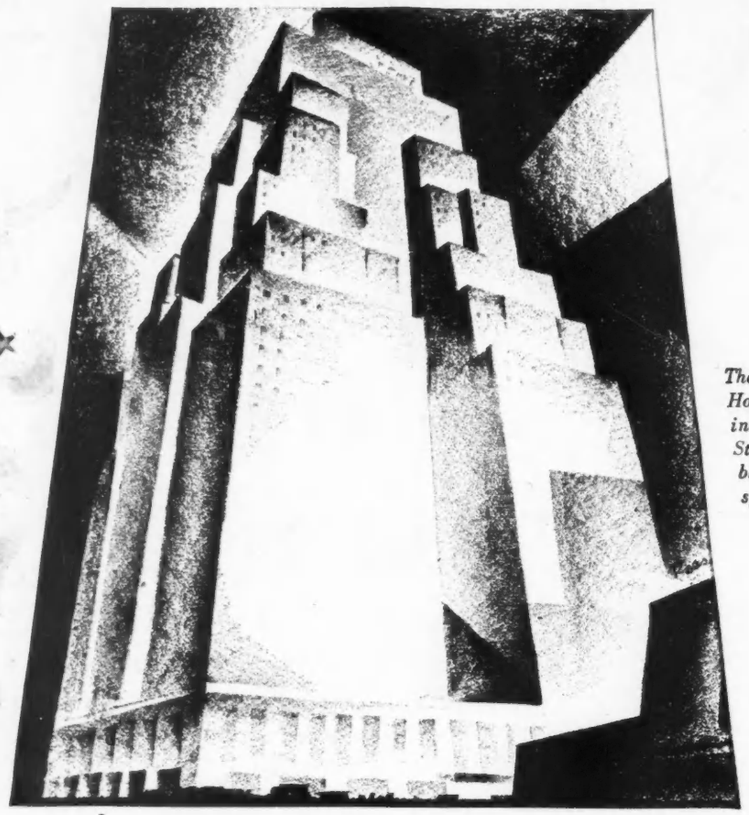

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